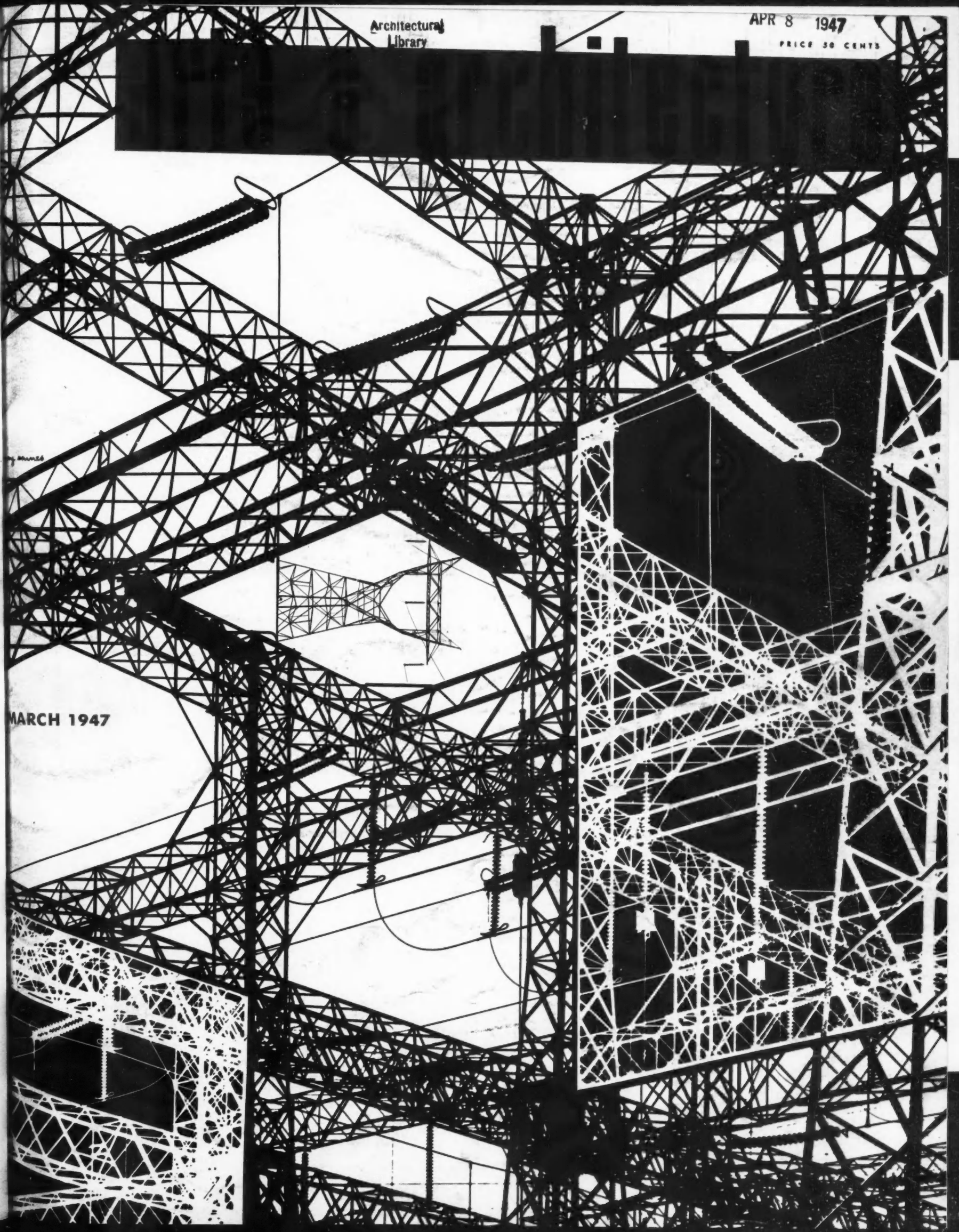


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ART

Three artists with very dissimilar approaches to the problems of objective painting are exhibiting at the City of Paris Galleries this month. They are John Howard, Betty Binkley and Ivan Bartlett. John Howard's approach might be called Gothic. His pictures are full of entrancing detail which leads the beholder to explore, as in life, the hidden valleys and the intimate details of leaf, bug and stone. People as ugly as gargoyles are apt to inhabit his intricate landscapes, complete with all their wrinkles and bulges—both landscapes and people. They are done with a combination of love and hate and a wry humor that is typically Howard's. In his latest paintings there is a return to a broader view, a greater unity when seen from a distance, but the fascinating detail is still there. Howard has always painted what he wished to paint, and in his own way, so that his best paintings have a certain timeless quality.

Betty Binkley's pictures are bold, strong summings-up in architecturally conceived compositions which have considerable mural feeling, by product possibly of her work with Rivera and other Mexican muralists. The picture as a whole is the thing rather than the detail. They are rich in horizontals and verticals and appear structurally strong enough to hold up a bridge. Subject matter, usually Mexican, is subordinate to the design.

Ivan Bartlett's pictures are frankly fanciful: decorative heads, mask-like faces, dancing figures, flowers and hands. The color is pleasing; they would make interesting decorative pieces for a modern room. They are an escape into fantasy. It is interesting that most of them were done when Bartlett was serving in the merchant marine.

The City of Paris has just finished a show called "Flower Fiesta," a group exhibition, in which the "flower paintings" range from Hamilton Wolf's abstraction, "Wind in the Garden," to Anne Meda-

lie's "Field Flowers," an arrangement of red dock, milkweed with flying seeds and other weeds, as meticulously painted as a Dutch flower piece. Between these extremes were Jane Berlandina's brilliant and carrying *Dramatic Vase*, Leah Hamilton's *Perched Bloom*, Dorr Bothwell's *Red Form*, William Gaw's *Roses*, and many others, in all the work of 36 artists. Among them was a quiet, beautifully sincere painting by Dorothy Duncan entitled *Jewels*, garden flowers in a flowered vase.

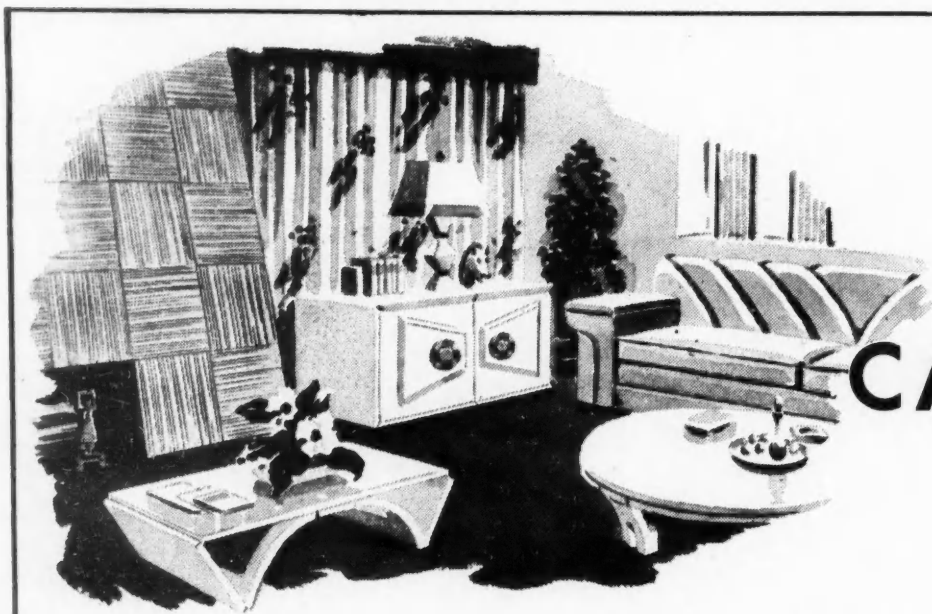
With these paintings was a collection of "wood sculpture from nature," roots of juniper and other trees of the high Sierra, collected with a loving discernment by Cornelia Chase, and arranged, polished, and sometimes carved to accent their sculptural quality. There is a good group show of watercolors by the California Water Color Society at the De Young Museum, with things by Tom Valiant, Phil Paradise, Jane Downs Carter, Robert Gilberg, Clifton Adams, Preston Blair and others; and a one-man show of watercolors by Joseph Knowles, mostly realistic landscapes of the northern California coast.

Santos from New Mexico make an interesting exhibition, also at the De Young. These include "retablos," paintings on gessoed pine panels, and "bultos," or sculpture in the round. These "bultos" are often jointed, usually gesso covered and painted as realistically as the skill and materials of the early "santeros" allowed. Some are quite large Cristos, dripping with blood, crowned with real thorns stuck in rawhide and painted. Some of the santos are beautiful primitive sculpture or painting, some merely primitive. All have the quality of sincerity common to primitive art.

At the same museum is a roomful of paintings (oil) by Ben Mcsick, who paints scenes from common life—clowns, merry-go-rounds, circuses, etc—in realistic fashion. He seems interested in subject matter rather than color; his paintings are all rather low in key.

Vicente Manzorro of Argentina shows monotypes at the San Francisco Museum of Art, mostly of flowers, skaters, street scenes and one of a little girl in a rose dress. They are fluid and competent, with bright, pleasing color and an interesting mossy, frost-tree texture that gives life and softness to the surfaces.

Farther on in the same museum is a show by Dan Harris, dancer



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and a painter in the surrealist idiom, who alleges that anything can happen in the two dimensional world of paint and canvas. He does his best to prove it with bright pictures laced with intricate pen-drawings, and brighter titles: *Shish Kebab is in the Eye of the Beholder*, *Still Life with Husband out of Town*, *Comb Vendor Lost in a Pine Forest*. The first effect of these pictures is of rather careless Klees; the drawings claim Picasso as their immediate ancestor.

Milton Avery's large, colorful oils fill the Museum's entrance gallery. They are very charming in color, done in a style somewhat like Marie Laurencin wedded to Matisse. The content is slight.

The Midtown Galleries have a group show, which will be followed by a one-man show by Isabel Bishop.

—DOROTHY PUCCINELLI CRAVATH.

CINEMA

During recent weeks Hollywood's film makers have been taking a series of hammer-sledge blows on their glass chins from moviegoers, film critics, foreign observers and members of their own team. The tenor of these criticisms ranges from Samuel Goldwyn's remarks that Hollywood is tired, film reviewers' annual summaries which give to French, British and Italian film craftsmen kudos for last year's work. The general opinion seems to be that Hollywood has run out of fresh ideas or, at least, failed to find a novel way of saying the same plots over again.

It was, therefore, with a sharp breath intake that Hollywood greeted one Jay Richard Kennedy, newest of the film city's motion picture producers, who came to town with a bagful of cinematic tricks and a vault crammed with fresh, original, almost untouched ideas. Kennedy was a war manufacturer and contractor during the war years. He had a know-how for cutting down verbiage and getting things done when things had to be done. He made precision tools in a field which, until he stepped in and acquired a bankrupt company, had been completely foreign to him.

His performance as a manufacturer who delivered brought him to Washington for many war conferences and finally as a member of Advisory Board of the Business and Industry Committee for Bretton Woods. It was his participation on this committee which brought Kennedy indirectly into films. During his studies he came upon government records and statistics which to the unimaginative mind were meaningless. To Kennedy these "stories" deserved fuller attention and certainly fuller revelation to the people.

It was this knowledge which he brought to Hollywood—a story on Treasury Department activities, based on the secret files of that branch of Government—entitled "Assigned to Treasury." A deal with Columbia's Producer Sidney Buchman was consummated. Dick Powell was signed to the lead, and the first of what Kennedy hopes will be a series went into production.

Kennedy is interested in the "fact film," the story of true facts which in themselves contain enough vital drama and emotional experience for a dozen of Hollywood's usual fare.

"Government records," the film producer points out, "are crammed with stories and ideas of this kind. You can get them out of what seem to be dull reports and records. You have to infuse your reading of them with imagination, but the effort is well worth it."

Jay Richard Kennedy is a firm believer in telling the citizen of the country what kind of a Government he is paying taxes for. There is, according to the producer, a dramatic and interesting way of doing it, and the motion picture film seems the obvious medium. "There are," Kennedy continues, "any number of excellent articles in national magazines at any time about our Department of Public Health, our National Park System, our Bureau of Weights and Measures or our Forestry Service. But magazine articles can't tell all of the story and certainly can't tell the story as dramatically and effectively as motion picture film. This is the people's medium, this is their Government, and these are their stories."

Like everything else which he approached, Kennedy became a student of his medium before he entered it. He spent weeks reading and studying, attending lectures and looking at classic films before he began his career as a film producer. He speaks with the same knowing ease now about "montage" and "screenplays" as he used to about "machine tooling" and "dies" when he was a manufacturer

or about "currency" and "banking" as a member of the War Committee of the National Association of Manufacturers.

He is a self-tutored student of the film, has written portions of his current film, "Assigned to Treasury," and works at the side of his film cutter, Irving Lerner, formerly connected with the State Department's program of overseas film documentaries.

Documentaries, as a matter of fact, are one of Kenned's chief interests. During the war he observed the effectiveness of Army, Navy and Marine training films and reportage films. He felt that the narrative technique used in these pictures might be worked into entertainment films with telling effect. William Wyler, one of the directors he most admires, uses this technique, as Kennedy likes to point out, in "The Best Years of Our Lives." Kennedy, however, shies away from calling his films "documentaries." "There is something pedagogical in that term. I prefer to call them 'fact films.' And I don't see why a so-called 'fact film' can't be entertaining as well as informative."

There are other branches of Government, Kennedy feels, which deserve treatment. State Department, Department of Interior and Justice Department are branches of the Government which deserve film treatment, in his estimation.

"The Army, the Navy and the Marines," Kennedy states, "haven't got a monopoly on good, human interest drama."—ROBERT JOSEPH.

MUSIC

MUSIC, HISTORY, AND IDEAS by Hugo Leichtentritt, Cambridge, Massachusetts; Harvard University Press, 1944.

"The art of enjoyment in music as well as in life is based on the faculty of relishing the peculiar excellencies of any subject fully, completely, without weakening the impression it makes by reflective activity or by a critical comparison with other objects in different categories. . . . One may supplement by the following corollary the esthetic maxim just expressed. Imitation is bad and useless when it relates to the changing outward aspects of art, but it is good and indeed indispensable, when it relates to the fundamental basis of an art, to its permanent, unchangeable ideas."

Thus Hugo Leichtentritt in his book *Music, History, and Ideas* does not define enjoyment but, in a German manner, lays down a rule for it. The impulsive spirit answers the rule in appreciation and in laughter. "The faculty of relishing the peculiar excellencies" . . . is it to be cultivated like a pair of mustachios or grafted upon stubborn consciousness to bring forth altered fruit? Or is it attached, like a new dust-picker to the vacuum cleaner, as a convenience? The peculiarity of this book, and of its author as he shows himself in it, is that a scholar who can rise to the enjoyment of what he likes cannot give full value to any art that does not show on heights. Like the sun lying low on the horizon in an arctic region he illuminates the successive ridges while making darker the intervening valleys. He relishes art by laying it out graphically and measuring off the more extreme proportions, which he then tries to explain out of a general knowledge of history and thought. Avoiding the "changing outward aspects of art" he plummets directly to its "fundamental basis, its permanent, unchangeable ideas."

This is a facile method, widely accepted as profound, having as much to do with an understanding of creative technic as the awarding of medals has to do with heroism. It substitutes a string of adjectives for the recognition and solution of technical problems. Fortunately Hugo Leichtentritt is too acute an analyst to waste all his efforts on descriptive literature. The permanent, unchangeable idea of an automobile is not a body on four wheels with an imitation of a horse in front, but the fact that the thing goes by itself. Hugo Leichtentritt like a good mechanic can take the thing apart and explain what makes it run. Then his critical process does become "reflective activity" and "comparison with other objects in different categories."

"A languid, weak, somewhat degenerate coda to rococo art makes its appearance in the so-called 'gallant style' of Philip Emanuel Bach and his school. One might liken it to what the Germans call a *Schluss-schnorkel*, an elaborate flourish of the pen in the signature of a letter." Thus the period of revolutionary transition from Bach and Handel to Haydn and Mozart is dismissed with "that smiling grace, that lack of pathetic gesture and emotional display."



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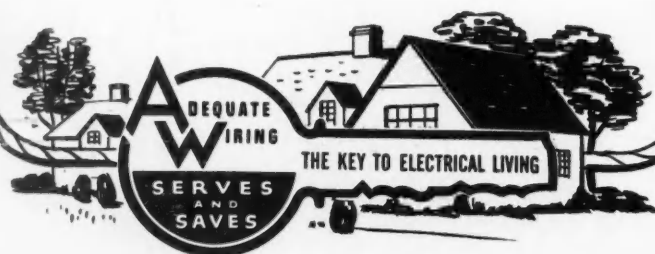
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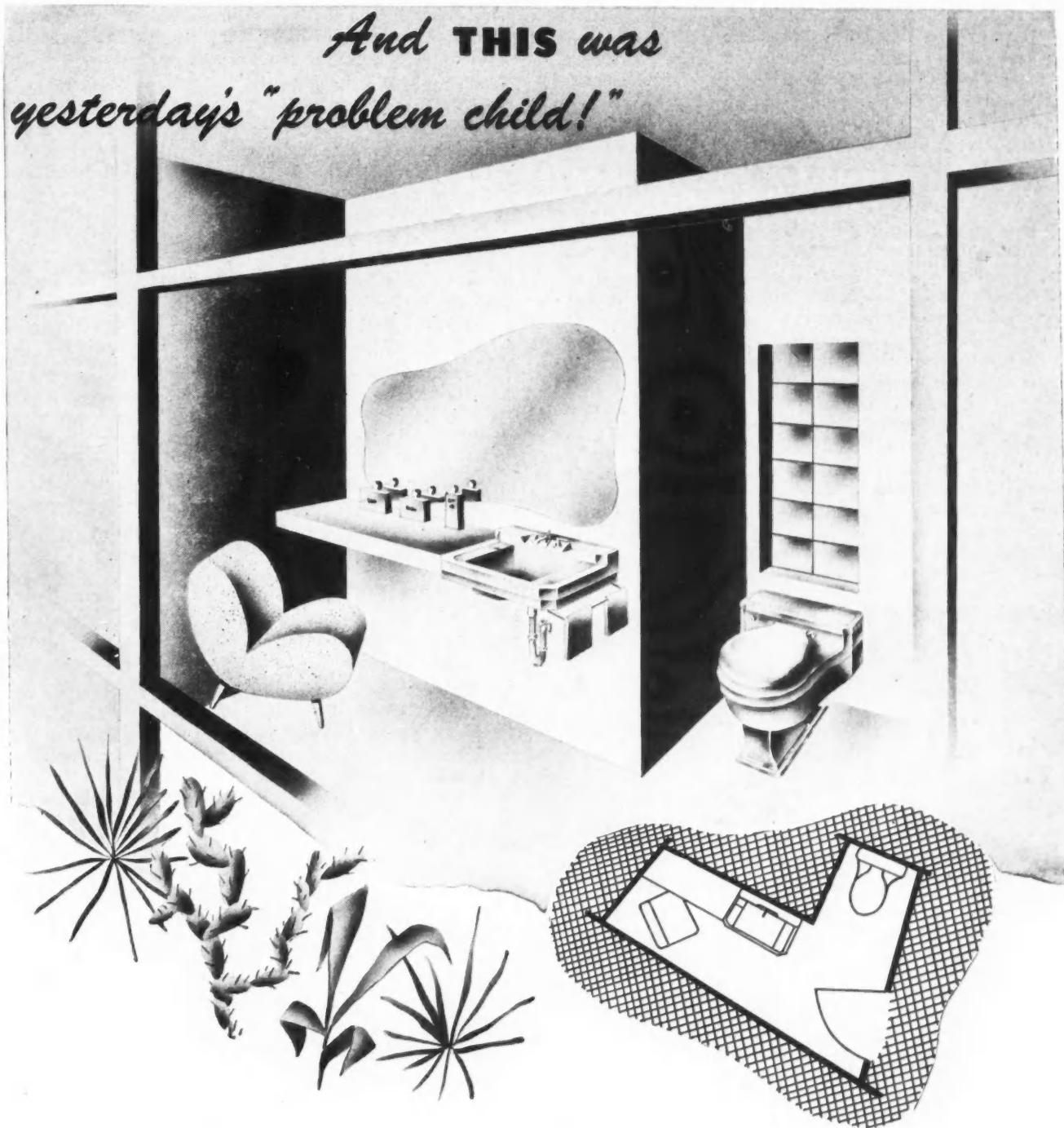


which is characteristic of it." Couperin, Rameau, Domenico Scarlatti, summarized in a paragraph as Rococo composers, become "the musical counterpart of costly Meissen porcelain." In the history of music this revolution of Meissen china sweeps through like an avalanche, cutting the earth bare, scarring the rock foundations. Until that time music had relied for its emotional effects upon the deliberate balancing of objective forms, so that the utmost feeling remained mathematically discrete. Now a new immediacy, a violent, spontaneous and, because no longer discrete or deliberately contained, a tinier passion swept across the tastes of Europe, expressing its original qualities most thoroughly in keyboard music, while it found its popularity in Italianate operatic dramas. Couperin had complained of the rigid dynamic limitations of the harpsichord, which could not brighten or shade the individual tones. Rameau tried to increase the personal expressiveness of music by increasing its harmonic contrasts. Scarlatti drew from the cultivated savagery of Spanish folk art a new type of melody in Asiatic arabesque and the percussive plucking of guitar. Philip Emanuel Bach brought together these divergent contributions and set them into the more solemn manner of his father's oratory. Sonata form in its origins is little more than the working out of a melody from J. S. Bach in contrast with an arabesque figure from Scarlatti. The result is both grandiloquent and pathetic. But coupled with the sudden vogue of clavichord, this little art, imitating rather the surfaces than the depths of its origins, almost at once produced a revolutionary change in music.

Father Bach had used the clavichord, writing for it usually in the same style as for harpsichord; but many of his preludes reveal a thorough enjoyment of the little instrument with its contrasts of murmuring gentleness and brassy force. In the playing of Carl Philip Emanuel the exquisite, miniature, but volcanically abrupt thrust of the metal hammers downward upon the strings, controlled throughout its entire course so that successive strokes of the key could leap the extremes from a rustling to a pistol shot, provided for the first time in the history of music a dynamic means of the broadest personal expressiveness. It was at about this time that the Mannheim orchestra began astonishing connoisseurs by the use of controlled crescendo and diminuendo. The performer now no longer merely read the music but like an operatic singer dramatized it. Expression became the necessary fulfilment of what had been always until that time an indicatively performed art. From this to the piano, from the Philip Emanuel Bach fantasy to the broadest sweeps of feeling in the Mozart fantasy, from the sonata, rondo and variations of C. P. E. Bach to the sonata, rondo, and variations of Beethoven is the direct continuation of an already revolutionary development. The change, begun in superficials, extended to the alteration of fundamentals within so short a time that it is hard to believe that Mozart, rediscovering the style of Sebastian Bach in Van Swieten's library, could have been so utterly cut off from it. Yet the original contrast between a melody of Sebastian Bach and an arabesque of Scarlatti, out of which sonata form emerged, a contrast of "changing outward aspects," survives throughout the development of sonata writing as its fundamental element. And note-by-note tonal variation, the legacy of the clavichord, is the essential quality of Nineteenth century piano playing throughout its abundance of small expressive forms. One need scarcely add that the "school of C. P. E. Bach"—brought to focus in the work of his younger brother and pupil Johann Christian, who preferred to write for harpsichord—refined the clumsier contrasts of the new sonata form into the exquisite medium of Mozart.

In the same way the author fails not merely to characterize but even to mention the important transition from consorted music into keyboard music through the work of the Tudor composers in England. The history of keyboard music begins, not with Sweelinck to Frescobaldi and Scheidt, but with Cabezón to Byrd to Bull to Sweelinck. Even in a history of compressed size the omission of fact is not compensated for by misstatement. Sweelinck is the pivotal figure between the fully realized English art of keyboard music and the period of Seventeenth century German and Italian experiment.

The amount of space in this book given over to a discussion of Schoenberg is not justified by what is accomplished in it. "As to the 12-tone technique, it is made for the eye, not for the ear. . . . Twelve-tone composition in its strict form is possible only if the composer is quite indifferent as to the sound effects of his tone calculations and accepts any combination of sounds as they happen



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to present themselves in consequence of the ingenious engineering job he has done. . . . Any regard for quality, color, expressiveness, even . . . if one may mention it . . . beauty of sound, would immediately overthrow the entire 12-tone structure." While this might be said in honesty by a critic who has not yet accustomed himself to the effect as tone and rhythm of such a technically realized composition as the *Third Quartet* of Schoenberg, such argumentative defiance by ear alone should be avoided by anyone who writes a history of music. The opening measures of the so-called "*Dissonant Quartet in C major*" of Mozart, the acoustical problems which the ear has learned to recognize and relish in Beethoven's *Hammerklavier Sonata* and *Great Fugue* are no longer impediments to present day enjoyment of these works, though they continue to distress lovers of tonal sweetness. The form of Schoenberg's *Third Quartet*, produced by his organic and classical solution of the problem of free chromaticism, is justified like the form of Beethoven's *Ninth Symphony* not only within itself but in its progeny. The lavish tone and broadly expressive melodies of the *Variations* and *Gigue* of the *Suites, opus 29*, for the three clarinets, string trio and piano, the *Fourth Quartet* and other later works of Schoenberg are an extension of polyphony from which musical art can not go backwards. Examples of the practical domestication of the 12-tone medium may be found in the later compositions of Alban Berg and recent music by Ernst Krenek, Adolph Weiss and Lou Harrison.

One must remark finally that the author, while devoting space to Hindemith, Stravinsky and Ravel, has omitted Bartok. This is the more astonishing when one recalls the penetrating analysis of Bartok's method of composition which Mr. Leichtentritt wrote many years ago for *Modern Music*. The article is a landmark in the understanding of contemporary musical art.—PETER YATES.

BOOKS

SUNSET WESTERN RANCH HOUSES, by the Editorial Staff of Sunset Magazine in collaboration with Cliff May. 160 pages. San Francisco: Lane Publishing Company, 1946. (\$3.00)

This generous collection of plans, sketches and photographs shows that the native western ranch house forms can be utilized to create good modern architecture, although not all included examples merit that designation. Among the architects and designers whose work is represented are Gardner Dailey, Cliff May, Clarence Mayhew, and Wurster, Bernardi and Emmons.

The simple directness of the ranch house permits attainment of honest beauty with economy and an endless possibility of plan arrangements as is here demonstrated. The best results are evident where modern habits of living guided the design and no effort was made to re-create the romantic atmosphere of the past. A short historical resume from the days of the early white settlers of the West recounts the deserved growth and progress of this house type with its natural, logical, functional solution of building problems. Also included is an interesting and sound discussion of the design of indoor-outdoor living spaces and landscaping. In the latter section a minor mistake was overlooked by the editors: the position of the two illustrations on page 29 does not agree with that given for them in the text.

The arrangement of the book is attractive to the eye, and the two-color house and ground plans, sketches and numerous photographs are clearly presented. The architectural renderings of Frank Jami-son effectively supplement the text. Linking the names of the various designers and of the photographers with the illustrations is difficult in the given alphabetical list of acknowledgments. A numerical list or preferably a credit line close to the illustration would have made it easier for the reader to identify the work of the different contributors.

FURNITURE FOR YOUR HOME, by Gladys Miller. Illustrated by Harriet Meserole. 290 pages. New York: M. Barrows and Company, Inc., 1946. (\$3.50)

The author of this work is an experienced decorator who has published two earlier books and numerous articles on home decoration. After an extensive survey of the past decorative styles which are still being reproduced, she takes a stand in favor of modern design which while not all-exclusive permits a fair presentation of its possibilities for creating home environments suitable for modern living

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habits. Toward this end furniture design and construction, various furniture woods, and color, texture, pattern, form and line in decoration are interestingly discussed. The photographs and pen sketches unfortunately dwell in too great part upon the decorative styles of the past.

The various rooms of the average home and their proper functioning for living, sleeping, dining, bathing, recreation and hobbies, as well as storage facilities and outdoor living spaces, are considered, and furniture arrangements are suggested. An adequate glossary of furniture, furnishings and fabric terms is included to give the reader a ready understanding of words and expressions in current use. A comparison chart of period furniture and a quick reference chart for standard upholstered seating furniture in various styles are also given.

The good overall effect of the work is heightened by the design of the book but is marred by such careless minor flaws as the repeated misspelling of the name Marcel Breuer.

INTERIOR DECORATION FOR TODAY AND TOMORROW, by Walter Murray. Hollywood: Murray & Gee, Inc., 96 pp. (\$2.50).

Here is a book for the reader interested in home decoration who likes information arranged in do and don't form. Generous amounts of it are here.

No matter what his decorating tastes or preferences, he will find something to please him in this broad collection. If he has read advertisements of home equipment during the past few years, he will recognize many familiar scenes. Most of the illustrations are advertising releases properly credited to their merchandising and manufacturing sources.

INSIDE YOUR HOME, by Dan Cooper. New York: Farrar, Straus and Company, 1946. 127 pp. (\$2.95).

This book will have been worth the author's effort if it prevents readers from furnishing their homes with such meaningless objects, among others, as Regency consoles, Grecian pedestals and department store suites of furniture. On the positive side it supplies some decorating principles for the guidance of the home decorator in search of proper home equipment. "It is not too difficult to make a suitable and pleasing home. The goal is within the reach of Everyman, for it is a question of planning rather than of pocketbook.

Beauty is not something high and unobtainable to be gazed at through a glass case and considered too precious for daily use. . . . Art is an everyday affair."

In this vein Dan Cooper encourages the average person when planning a home to think for himself and to follow that sure sense for the beautiful which is innate in him; that is, to be himself to the neglect of tradition, trends, fads and fashions. Such a premise places the author in the company of the late Eric Gill, famous English craftsman, who for many years stressed that and similar truisms.

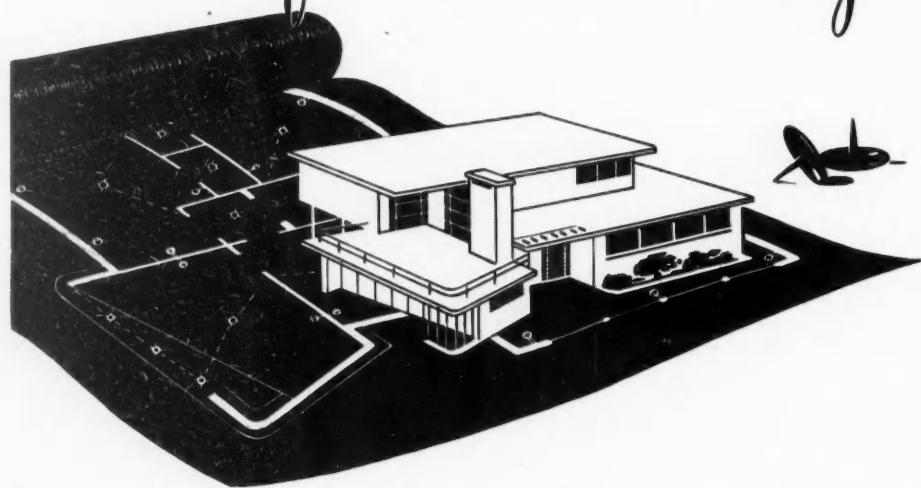
The text strongly and rightly favors the simplicity, practicality, restfulness, easy maintenance and attractiveness of modern design. These with the additional requirement of modern design, special suitability of the surroundings to the particular occupants of the home, will result in a clean, fresh, cheerful atmosphere.

Included in the work is a consideration of such factors in home decoration as color, natural and artificial lighting and special features for children. The small home is discussed as a single entity and also as forming part of its community which can be specially planned and beautified. The tasteless decoration of hotels and the faulty design of most home equipment are given serious attention and a special plea for more intelligent action in these fields is made. The reason for increasing interest in the products of the small craftsman is forcibly stated, and a short list of such craftsmen is appended. The book is a general, instructive summation of a sound theory of home decoration. The diffusive text would have profited from condensation of the general recommendations and addition of more specific advice to the reader. The photographic illustrations are too few and do not adequately supplement the text.

YANKEE STONECUTTERS: The First American School of Sculpture, 1800-1850, by Albert TenEyck Gardner. 84 pages. Published for The Metropolitan Museum of Art by Columbia University Press. New York, 1945.

This account of the lives and works of our early Nineteenth century American sculptors is realistic in approach and attitude. The author accurately states that, despite the best intentions, most of their work is feeble, melodramatic, sentimentalized, engulfed in embellishment.

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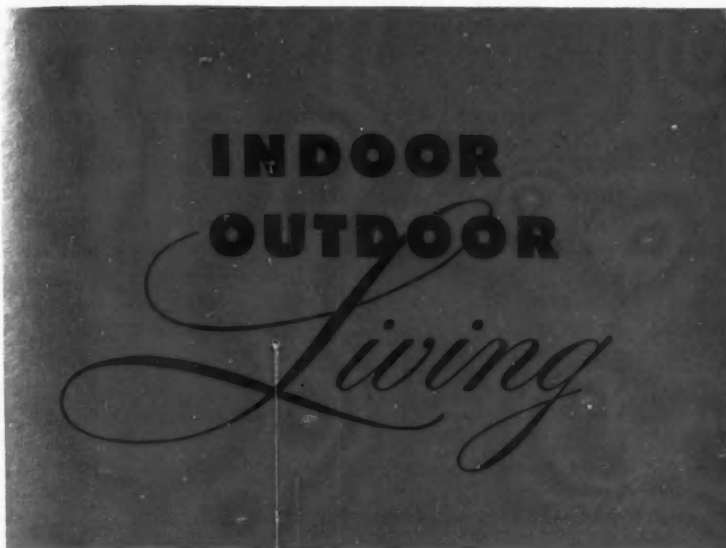
Edison's booklet "Electricity in Your Home Plans" has more than 100 useful electrical home ideas. For a free copy, write to Southern California Edison Company, P. O. Box 351, Los Angeles 53.

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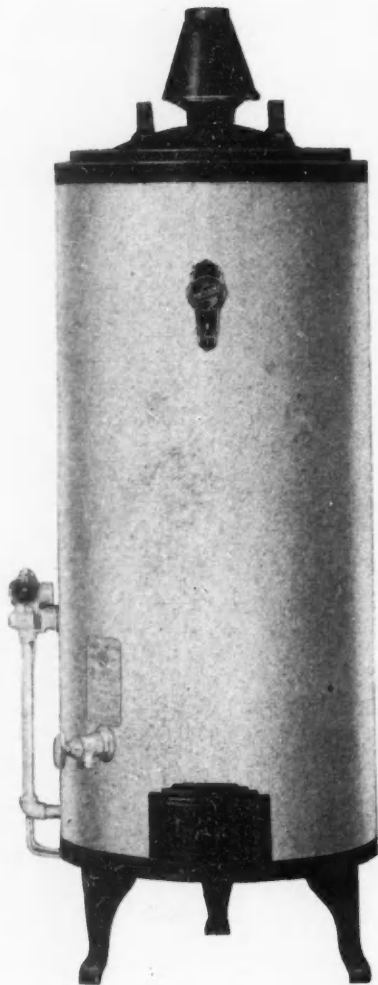
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Never has the spirit of the West's unconfined spaciousness been so wonderfully imbued as in this modern Case Study House... complete in its gracious motif even to the smart blonde mahogany table model Motorola in the master bedroom.

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He feels that we could not expect better because they were geniuses in a hurry, living in an era of progress, eclecticism, romance and machines.

Among these early sculptors were John Rogers, Horatio Greenough, Thomas Crawford, Hiram Powers, William Powers, William Rimmer and Thomas Ball. The tons of patented soldiers' monuments and of repetitive parlor statuary which were produced have little or no value. Only moderate significance can be ascribed to the better works—faithful portraits of some of our greatest national heroes and a half dozen pieces of sculpture by William Rimmer. However, to Horatio Greenough the author gives credit for first formulating in his little book *Travels, Observations, and Experiences of a Yankee Stonecutter* the principles of present-day functional design which affects all phases of modern life.

—LAWRENCE E. MAWN, A.I.A.

MODERN HOME FOR SALE

DESIGNED BY HARWELL HAMILTON HARRIS FOR THE ARTISTS LEE AND MARY BLAIR.
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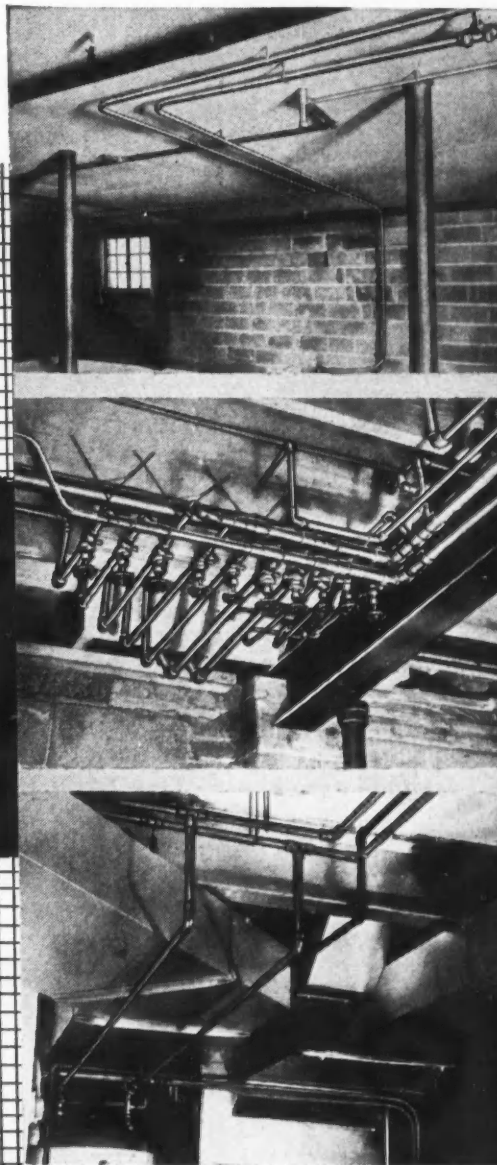
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PRODUCTS & PRACTICES

• A year ago home builders of the country saw the unveiling of a new household utility and appliance assembly—three gleaming, hand-built models in porcelain and plastic which “brought the magic of industrial technology and mass production to the home builder and promised to do for the working heart of the household what has been done for the automobile.”

This was the Ingersoll Utility Unit, much discussed among builders and architects but little seen because large quantities of the early production had been committed and could not be distributed over the country. Arts & Architecture reported the development and studied its potential as a tool to permit the home builder to give the buyer more house for less money and as a challenge to the architect to take a mass-produced kitchen, laundry and bath and fashion them into individual settings.

Since the Ingersoll Unit is now in volume production and is being marketed, Arts & Architecture recently decided that the time had arrived for its inclusion among Case Study Houses. Richard J. Neutra was commissioned to create the design. The core will be used in Case Study House #20.

The Ingersoll Utility Unit is a new engineering concept for integrating the things that a housewife and members of her household employ in the everyday routine of living—the facilities used for sustenance, sanitation and creature comforts. The Ingersoll Unit's central core is a sheathed wall 30 inches wide, ceiling height and about nine feet long in which the homelier, more automatic service elements of a house are encased. This includes furnace and air blower, water heater, plumbing stack, electrical webbing, copper tubing or other piping for the distribution of water, gas and oil and the exhaust flues which replace the conventional chimney. The core permits mass production of all these utility items that previously have been hand-fashioned on the job as the house is being erected. It brings into the household within the compass of the core's 19 square feet of ground space every essential for household operation and disperses these utilities by the most direct route to the place where they will be employed.

Around the core are the fixtures and appliances of the kitchen, laundry and bath. Every home that gets an Ingersoll Unit will get a seven-cubic-foot refrigerator, a sink engineered for automatic garbage disposal (which is not furnished at this time), an adequate stove with oven and broiler, gas or electric being optional, and generous built-in cabinet space above and below. Added to this is indirect tubular lighting, factory assembled beneath the upper cabinets to illuminate work counters, and a circuit breaker which replaces fuse boxes and permits the housewife to restore electrical current with a flip of her finger.

There is no limitation on how big a kitchen may be or what shape it may take except for the two sides constituting the Ingersoll Unit. The laundry is masked and appears to be a quiet bay added to the work counter and cabinet space of the kitchen. The designer is not limited in planning the bathroom. He is given a wall with a bath-tub-shower combination, a toilet, a lavatory and an illuminated medicine cabinet. From that point he is limited only by the footage which is allowed by his budget.

• Arrangements are being completed by which the molded plywood furniture designed by Charles Eames for the Evans Products Company of Detroit will be distributed to the trade by the Herman Miller Furniture Company, Zeeland, Michigan.

This collection of furniture was on view earlier this year at the Museum of Modern Art in New York, where it attracted such large traffic that the showing was extended two weeks beyond the originally scheduled four-week period. Both press and trade evinced enormous interest in the collection and it was acclaimed one of the most significant postwar innovations in the furniture industry. In writing on the collection recently, Eliot Noyes, formerly Director of Industrial Design at the Museum of Modern Art stated: “Charles Eames has designed the most important group of furniture ever developed in this country.”

Announcement of the new marketing arrangement was made jointly by Edward S. Evans, Jr., president of the Evans Products Company, and D. J. DePree of the Herman Miller Furniture Company.

“Right after the furniture was put on view at the Museum of

Modern Art, we began to interview manufacturers in an effort to select a firm to collaborate with us in marketing the collection," Evans said. "We had no experience in this field and wanted to make certain that this furniture, which involved more than five years of research and experimentation, was expertly marketed. After an expansive study of the industry, we came to the conclusion that the Herman Miller Furniture Company, long specialists in the production and distribution of modern furniture, was ideally suited to undertake the sale of our molded plywood furniture."

Evans Products Company, which operates plants in Plymouth, Michigan, Coos Bay, Oregon and Los Angeles, has just acquired a plant in Grand Haven, Michigan, which, together with the Los Angeles plant, will concentrate a good portion of its facilities on the production of the molded plywood furniture.

It is expected that production and distribution of the line will take place early this year. The Herman Miller Furniture Company is planning to market the collection on an exclusive retail franchise basis at the outset, Mr. DePree declared.

- All plumbing items now manufactured by Crane Company and several expected to be in production sometime this year are described and pictured in a new 24-page booklet. The full color catalog is available only to architects and plumbing dealers. Photographs of bathrooms, powder rooms and kitchens are included, showing fixtures in white. Crane colored ware is to be produced soon in sky blue, citrus yellow, pale jade, India ivory, suntan and French gray. Dial-ese, new finger touch faucet, is shown in both chromium and plastic trim. The booklet may be obtained by writing to Crane Company, 836 South Michigan Avenue, Chicago.

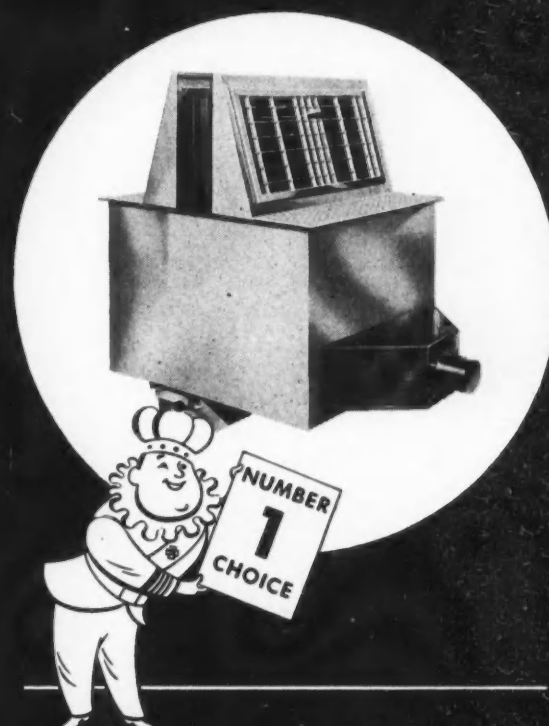
- The "agitator" principle of conventional washing machines has been employed for the first time in a fully automatic washer by Hotpoint, Incorporated, of Chicago. The machine performs operations of soaking, washing, rinsing and rinse drying without further attention once a dial is set. The automatic characteristic is gained by a lower well into which the water is poured. It is pumped into an upper washing tub in which clothes are soaked with the agitator in motion. After a brief soaking period the tub is spun at high velocity to spill the water back into the lower tub. Shift from one cycle to another is controlled by an electric timer. The operator uses a dial to select time and water temperature of the washing cycle. Other operations are permanently timed by the electric mechanism.

- American Window Glass Company of Pittsburgh, Pennsylvania, recently announced a vertical drawn sheet glass called Lustraglass which is termed "the closest approach to perfect transparency ever attained in a window glass." Manufacture of the glass is a continuous process. From the furnace it flows into canals and then to slotted blocks at the base of each drawing machine. It is lifted out in a ribbon through vertical annealing lehrs. At this point it is given a fire finish. At the top of the drawing machine it is scored into stock size sheets. Almost free from distortion, Lustraglass transmits more daylight and more ultra-violet rays than ordinary window glass but costs about the same.

- A Pacific Northwest laboratory to place research in close contact with treatment of Douglas fir and other western lumbers was opened recently at the Wauna, Oregon, plant of the American Lumber and Treating Company. William A. McFarland, chemical research engineer who previously directed process control for the company's 10 plants, is in charge. Facilities at the laboratory include a pilot plant of sufficient size to handle pressure treatment of full-length lumber items, resin-impregnation apparatus and equipment for gluing pressure-treated wood into large structural members. The company plans to enlarge facilities for strength testing and installation of new equipment related to evaluating electrical resistivity of wood.

- First complete manual on control of radiant panel heating has been published by the Minneapolis-Honeywell Regulator Company and is being distributed free through the firm's regular trade channels. Entitled "Automatic Control of Radiant Panel Heating," the book contains charts, diagrams, photographs and information on the use of graphs for determining required performance of a heating installation under control. It was prepared with the assistance of F. W. Hutchinson, authority on radiant heating problems. The manual points out that the heating panel becomes an integral part of the structure which makes it important that the means of achieving adequate control of a given installation be considered in the

(Continued on page 43)



Add Extra Value to Homes
—Cut Costs With the New

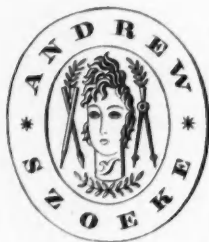
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ROYAL is first choice with major builders and architects in the West. The new Royal is coming to be recognized more and more as the heating unit that provides luxury living at a modest cost—the furnace that immediately adds extra value to any home.

ROYAL cuts installation costs because it's easy to install—does not require a basement or pit. When you specify a Royal you specify the best. Write for complete details today. ROYAL HEATERS, INC., 1024 Westminster Avenue, Alhambra, California (Dept. C-3).



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press reviews

HOUSE BEAUTIFUL

Laura Tanner says, "Andrew Szoeki, superlative craftsman-- if by magic--captured and fixed in marquetry all the ephemeral delicacy found in the original sketches by Dorothy Simmons".

"Don't let old timers tell you that you won't see fine cabinetry again.

Modern masterpieces by Andrew Szoeki prove that fine cabinetwork hasn't died".

INTERIORS

Hildegard Zadig says, "Andrew Szoeki lives and dies for furniture; Each piece of his furniture is a work of art to be lived with indefinitely".

THE NEW YORK TIMES

Mary Roche says, "The difficult job of blending light and dark woods in the same piece of furniture and combining burl veneers with complicated marquetry has been achieved by Andrew Szoeki.

The secret of this designers success in blending the exotic woods lies in the fact that the contrasts between light and dark are never too sharp".

THE NEW YORK HERALD TRIBUNE

Eugenia Sheppard says, "Furniture that combines functional forms and the fine old art of marquetry makes its first appearance at B. Altman & Company today.

It is by Andrew Szoeki,

and may be bought as it appears in several room settings, or taken merely as suggestions for other custom order pieces to fill special needs.

It is not only original in its thought,

but all handmade

by a staff of craftsmen working in his shop.

He is an artist in woods, as other people are with canvas and paints.

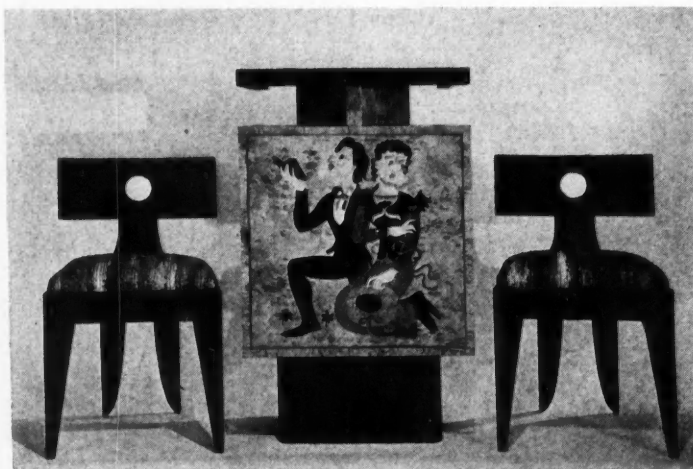
The woods he uses are a blue book of rare ones".

THE WORLD TELEGRAM

"Mr. Szoeki is neither a copyist nor a functionalist, his pieces are stunningly decorated with intricate and detailed inlay work and rubbed to almost a glass-like surface".

THE CHRISTIAN SCIENCE MONITOR

Helen Henley says, "Andrew Szoeki, true craftsman and designer extraordinary, is turning out in his New York workroom, furniture completely modern in feeling, yet fulfilling the proudest traditions of craftsmanship".



Collaboration with Interior Designers, Decorators and Architects invited.
Please send for reprints of complete articles from which these quotations are taken.

andrew szoeki

designer and custom cabinetmaker
72 East 55th Street, New York City 22, N. Y.

Political integrity is a commodity that continues to be in rather short supply at the upper levels of party thinking. Here on the Joint Congressional Committee on Atomic Energy a strong, firm line has been drawn that separates without equivocation, without argument those whose first concern is the stench of political pork barrelling, and those who, regardless of party affiliation, bravely and bitterly oppose the little foxes.

It is true and democratically right that the word politics arouses a sense of controversy, and it is entirely consistent with our general belief that out of honest differences of opinion comes a solution that is not only good, but agreeable to most people. In that delicate balance of first principles there is little tolerance for the accommodation of the deliberately dishonest, and it is here that the inner wisdom of our society becomes most wonderfully apparent. How, or exactly why it happens, no man knows, but in the largest sense it is in such moments that man's greatest conscience becomes apparent, and no matter how bitter the partisanship of an honest man, he cannot, and will not betray himself or the truth within what he conceives to be democracy.

Important as this particular controversy is, and parenthetically it is perhaps the most important before the world today, the superb showing of true good will has forced to the top the best thinking and the truest loyalty to principle that we have been permitted to witness in a long, long time.

This is an excellent case in point and best illustrates our faith in the ability of man to arrive at an objective judgment despite the seemingly overwhelming influence of selfish partisan interests. At such a time one can renew one's faith and conviction that this, our democratic system, can express, if it will, the highest dignity of man and contain within it the hope of all men for a decent world.

Again we feel that definition is the best illustration and so we present again, as we will always present, anything that in our judgment clarifies or enriches our knowledge of the principles by which we live.

This then, from David E. Lilienthal:

"My convictions are not so much concerned with what I am against as what I am for; and that excludes a lot of things automatically.

"Traditionally, democracy has been an affirmative doctrine rather than merely a negative one. I believe—and I do so conceive the Constitution of the United States to rest upon, as does religion—the fundamental proposition of the integrity of the individual, and that all government and all private institutions must be designated to promote and to protect and defend the integrity and the dignity of the individual; that that is the essential meaning of the Constitution and the Bill of Rights, as it is essentially the meaning of religion.

"Any form of government, therefore, and any other institutions which make means rather than ends, which exalt the state or any other institutions above the importance of men, which place arbitrary power over men as a fundamental tenet of government or any other institutions, are contrary to that conception, and therefore I am deeply opposed to them.

"The communistic philosophy, as well as the communistic form of government, fall within this category, for their fundamental tenet is quite to the contrary. The fundamental tenet of communism is that the state is an end in itself, and that therefore, the powers which the state exercises over the individual are without any ethical standard to limit them. That I deeply disbelieve.

"It is very easy simply to say one is not a Communist. And, of course, if my record requires me to state that very affirmatively, then it is a great disappointment to me. It is very easy to talk about being against communism. It is equally important to believe those things which provide a satisfying and effective alternative. Democracy is that satisfying affirmative alternative.

"Its hope in the world is that it is an affirmative belief, rather than being simply a belief against something else and nothing more.

"One of the tenets of democracy that grow out of this central core of a belief that the individual comes first, that all men are the children of God and their personalities are therefore sacred, carries with it a great belief in civil liberties and their protection, and a repugnance to anyone who would steal from a human being that which is most precious to him—his good name—either by impugning things to him by innuendo or by insinuations.

"And it is especially an unhappy circumstance that occasionally that is done in the name of democracy. This, I think, can tear our country apart and destroy it if we carry it further.

"I deeply believe in the capacity of democracy to surmount any trials that may lie ahead, provided only we practice it in our daily lives. And among the things we must practice is that, while we seek fervently to ferret out the subversive and anti-democratic forces in the country, we do not at the same time, by hysteria, by resort to innuendo and smears, and other unfortunate tactics, besmirch the very cause that we believe in, and cause a separation among our people, cause one group and one individual to hate another based on mere attacks, mere unsubstantiated attacks upon their loyalty.

"I want also to add that part of my conviction is based on my training as an Anglo-American common lawyer. It is the very basis and the great heritage of the English people to this country . . . that the strictest rules of credibility of witnesses be maintained and hearsay and gossip shall be excluded in courts of justice. And that, too, is an essential of our democracy. . . .

"Whenever those principles of the protection of an individual and his good name against besmirchment by gossip, hearsay and the statements of witnesses who are not subject to cross-examination, are not maintained, then, too, we have failed in carrying forward our ideals in respect to democracy. That, I deeply believe."

This is a fine, high road to be travelling. Has anybody here seen McKellar?

The SHINING TRUMPETS of RUDI BLESCH*

By Douglas MacAgy

Even more than contemporary painting, jazz has suffered at the hands of writers whose interests are subversive, sensationalist or academic. Promoters of common radio and film music have devised strategies of education, presentation and criticism to protect their investment in a manner that is strikingly parallel to the techniques of classicist art academies, official exhibition procedures and art criticism of the last century. Then, as now, the creative artist was recognized as a threat to the status quo, and far-reaching preservative measures were undertaken. Now, as then, presiding authority often adopts a strategy of incorporation by which members of the creative minority are lured by money or promised honors from the ways of aesthetic integrity. (Advance notices of the film *New Orleans*, which features such artists as Kid Ory and Louis Armstrong, seem to indicate the employment of these tactics. According to the February issue of *Ebony*, "Dorothy Patrick brings Louis Armstrong's Orchestra into Symphony Hall and breaks the ice for jazz to enter the hallowed realms of concert halls." From there it would be an easy step to so-called "symphonic jazz" of the sort that made Whiteman so rich and his "jazz" so poor. The movie prepares the way for the fact.)

The literature of jazz is a hodge-podge of artful distortions of the subject on the part of commercial interests, of irrelevant but marketable references to colorful misdeeds, and of occasional academic studies by musicologists. But here and there one finds a penetrating study by an enthusiast. It is doubtful that a useful study of jazz could be made by anyone other than an enthusiast. Winthrop Sargent, for example, analyzed forms in a self-confessed "clinical" spirit that neutralized his responses to the point where he did not distinguish the quality of jazz from its imitations.

"Shining Trumpets" places Rudi Blesh as a foremost critic in the small company of enthusiasts who write on jazz. His zeal is founded in experience that is demonstrated in his infallible selection of examples and expressed in his exhaustive investigation of jazz form and its implications. His partisanship comes of an acknowledgement of the maligned state of jazz in the public mind, and of a deep conviction about the nature of creative activity in general. Blesh himself jettisoned a successful career in one walk of life

in order to work and live in the hazardous walks of the artist. His deep understanding of creative living informs this work so that jazz is seen as a vital cultural vein. Popular commercial music depends, for its monopoly, on a small group of composers, a large group of players, and the written note as a bridge between the two. As Blesh points out, the life of jazz occurs when the players become their own composers. When they improvise, composers and scores become unnecessary. To protect themselves, commercial groups exploit many devices to discredit music which threatens their elaborate industrial structure. Prejudice against the Negro and the fact the jazz was played in hawdy houses make grist for their mill. Perhaps the greatest weapon, however, is the inertia of a public which always resents the effort required to experience any work of art. People are conditioned to expect musical hand-outs from radio and film. They are not prepared to exert themselves in response to an art form.

Another obstacle to the appreciation of jazz appears among people who do respond to musical form, but music in the European tradition. Blesh devotes space to a careful comparison of European form and jazz form. The latter is distinguished by certain characteristics of rhythm, timbre and pitch which the author traces to Africa. Also the European concert tradition of "interpretations" of already composed scores has built up erudite sets of expectations in regular audiences which are at variance with the improvised presentations of jazz. The author quotes Villa-Lobos as saying that it is impossible to use jazz in concert "When the jazz musicians play," he is reported to have said, "it is an expression music because jazz cannot be written down. of themselves as musicians. It takes great originality and spirit to improvise. And when a composer writes down, he is working with the intellect, consciously, with the intention that others should follow his instructions . . ."

Some musicologists object to the claim, endorsed by Blesh, that jazz derives from African musical sources. The question would be academic were it not for the discernment of the author, who sees in it a possible reason for the unique power of jazz. He cites considerable historical and formal evidence in support of his contention. A comparison is made between the pitch and timbre of vowel sounds, of speech rhythm, that is found in West

African languages, and jazz. The dominantly vocal nature of African and Afro-American music is seen as an influence on instrumental jazz and the blues. Primitive speech has not suffered the specialization and quasi-neutralization of ours. In Africa speech is impregnated with magical and religious signification. At times it is hardly to be divorced from the drums, which "call the gods, and the gods, responding, speak through them". Obviously, these meanings have been obscured through transplantation, but it might be supposed that traces of their evocative power remain.

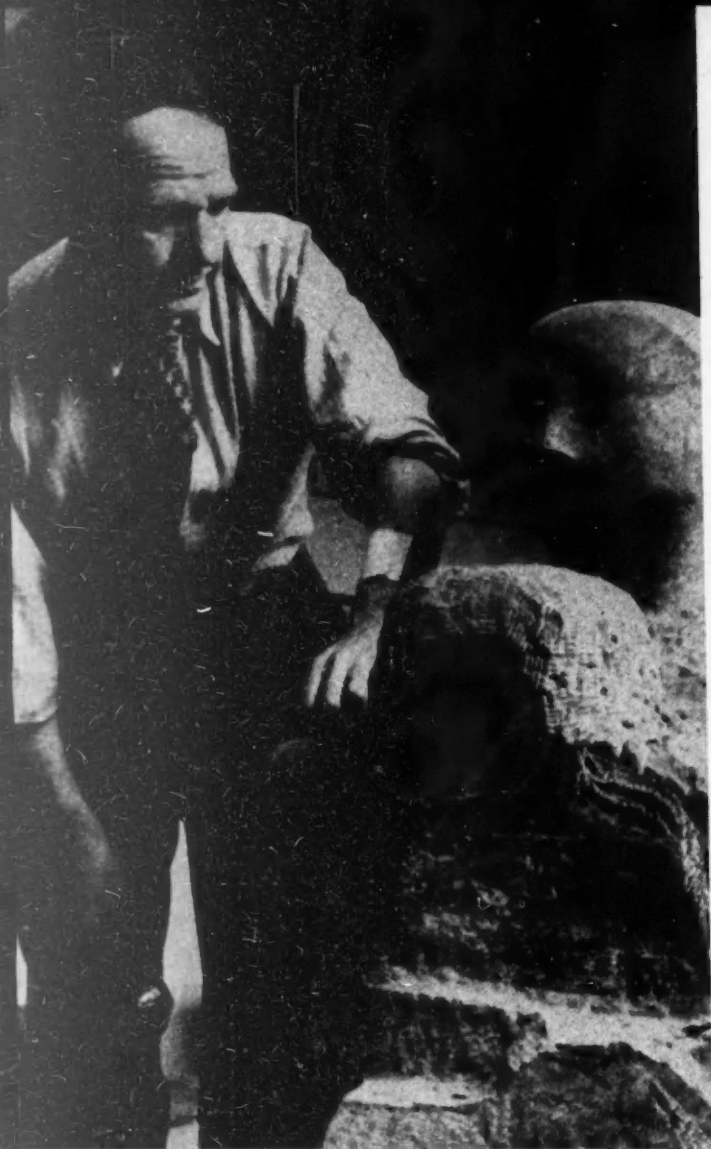
Indeed, one might wonder, along with many modern thinkers, if such capacities of evocation must be localized to the tribes where they have been found only recently. It may be that the attraction of jazz is due to an unconscious recognition of meanings which are shared by many peoples in many parts of the world. "When the lingual characteristics of Negro speech are separated and analyzed," the author writes, "and their formative entry into his music made clear, it will be obvious that this music is a language with its own communicate qualities. One can then refer without mysticism to its power to convey, through an abstract and derivative phonetics—an abstruse, inner syntax-recondite—meanings generally obscured in the written or spoken word." This suggestive passage will seem familiar to many contemporary painters who, through visual images, are seeking forces that might underlie the myths by which men live.

"Shining Trumpets" is well planned, and remarkably thorough. The music of the Negro is followed from Africa to America, from the plantation and church along the roads to the cities. The author reveals the results of original research into the earliest phases of jazz, and discloses fresh discoveries of occurrences in its more recent development. All the major figures, and many minor artists, are discussed in some detail. Comparative tables facilitate one's understanding of the text. Important points are documented by literary references, citations of gramophone records, and examples of music scored for this book by the American composer, Lou Harrison. The last are said by Blesh to be "the most nearly accurate scorings ever, to my knowledge, made of Afro-American music." A general index and an index of music add to the work's value as a reference volume. Finally, tribute should be paid to the publisher, Alfred A. Knopf, for the handsome presentation of what must at first have seemed a highly experimental venture. By this time courage will have been rewarded in that quarter, as well as by the satisfaction of having produced a work of permanent value.

*SHINING TRUMPETS. Rudi Blesh. 365 pages. New York 1946: Alfred A. Knopf.



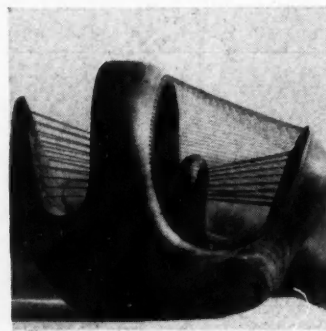
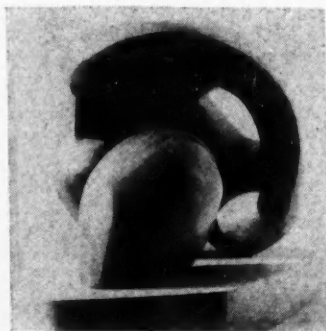
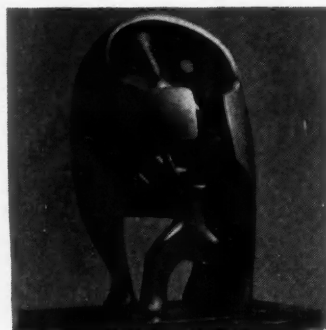
HENRY MOORE



The most impressive single quality one experiences in the work of Henry Moore is what he has called 'truth to material.' He has observed nature well and been deeply inspired by the forms and rhythms of pebbles rubbed smooth by the sea, of jagged blocks of rock, of bones and trees. From his observations he has stored a knowledge of forms natural to the sculptor's materials, basing his work on this general fund of knowledge rather than on memory or observation of any particular object. Thus he creates ideal forms with the structural sense and vital rhythm of natural forms. "For me," he has said, "a work must first have a vitality of its own . . . a pent-up energy, an intense life of its own, independent of the object it may represent."

Moore has experimented in various media—stone, wood, molded concrete, cast lead, modeled clay—always with an intuitive feeling for the essential forms required by the particular material. His drawings have a characteristic nobility. Some are explorations of ideas for sculpture, done "as a means of generating ideas for sculpture, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them." Some are done for the joy of drawing. Another large group made in London Underground during the war portrays the emotional atmosphere of the blitz.

Moore does not aim at beauty in the later Greek or Renaissance sense. The sculptor himself says: "Between beauty of expression and power of expression there is a difference of function. The first aims at pleasing the senses, the second has a spiritual vitality which for me is more moving and goes deeper than the senses. Because a work does not aim at reproducing natural appearances it is not therefore an escape from life—but may be a penetration into reality, not a sedative or drug, not just the exercise of good taste, the provision of pleasant shapes and colors in a pleasing combination, not a decoration of life, but an expression of the significance of life, a stimulation to greater effort in living."*



(Above) Henry Moore in his studio.

(Preceding page) HEAD, 1937, Hopton wood stone, 21" high.

(Top left) SQUARE FORM, 1936 Green Hornton stone, 16" high.

(Top right) THE HELMET, 1940, lead, 12" high.

(Center left) TWO FORMS, 1934, Pynkado wood, 11" high.

(Center right) BIRD BASKET, 1939, Ligum-vitae and string, 16½" long.

(Bottom, left) COMPOSITION, 1932, walnut, 12" high.

(Bottom, right) MOTHER AND CHILD, 1931, Cumberland alabaster, 18" high.

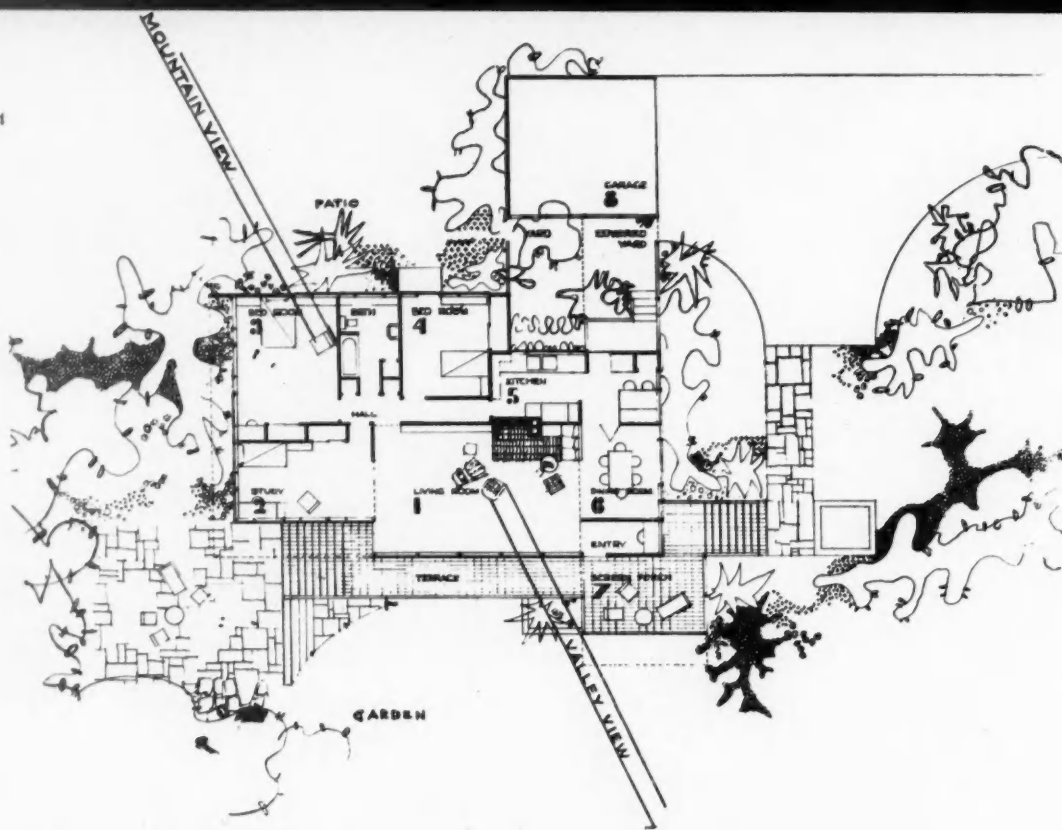


(Above) RECLINING FIGURE, 1938
Hopton wood stone, 38" long.
(Below) Detail, RECLINING FIGURE,
1945-46, Elm wood, 75" long.

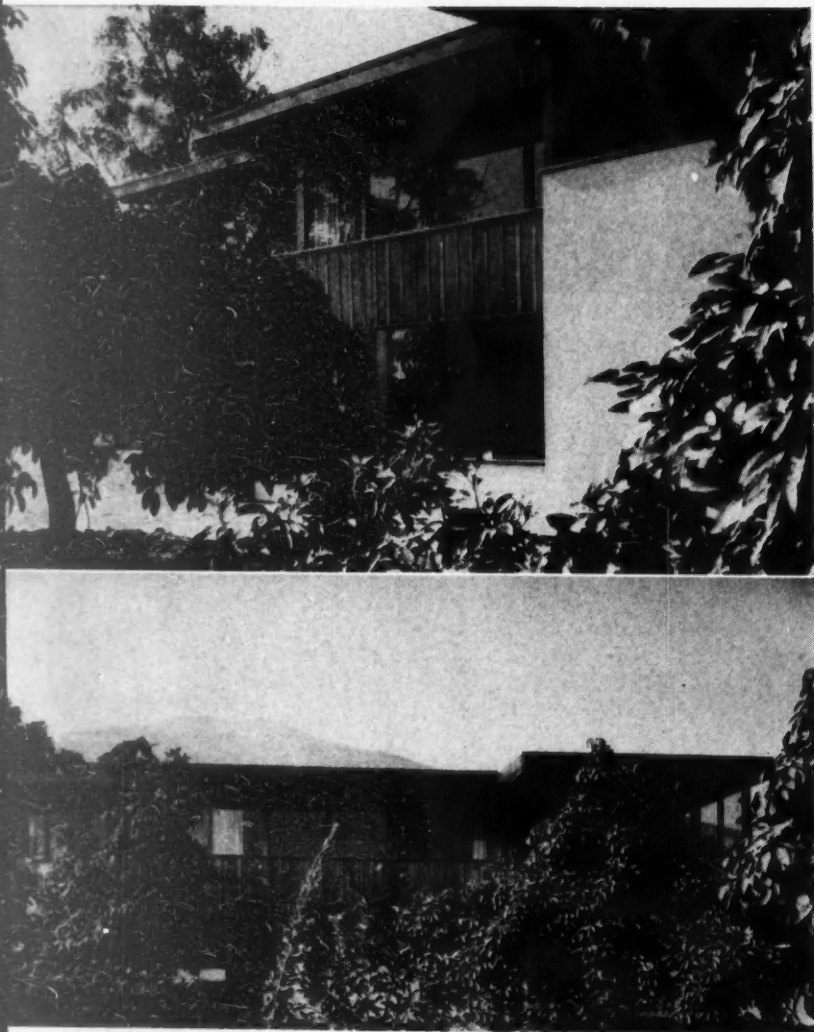
*Quotations by the sculptor from HENRY
MOORE. Edited by Herbert Read.



Photographs from the Museum of Modern
Art by Isamu Noguchi.



Photographs by Julius Shulman



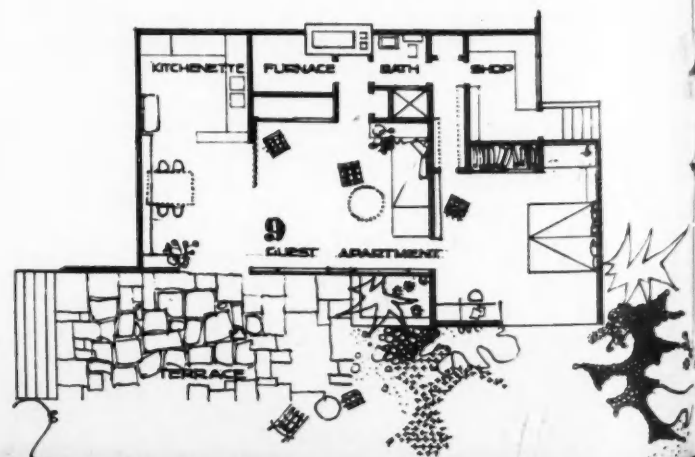
RICHARD J. NEUTRA
House for Dr. and Mrs. Geza Rethy

This house has been placed in the midst of extensive avocado and fruit orchards, with steep slopes of the San Gabriel mountains as a background and a view into the plains which extend to the ocean. Redwood has been widely used on the exterior and the interior. The living quarters, with a fireplace of exposed brick, extend forward onto a view balcony-terrace, to the east into a dining bay; to the west, into a study. A master bedroom suite adjoins the study. Another bedroom is placed in such a relationship to the spacious kitchen and service quarters, that the space may be used as a housekeeper's room if so desired. Placed on sloping grounds, an understory space naturally developed, which opens onto lawns surrounded by fruit trees. Guest quarters and workshop have been placed here. Warm colors, from blends of the reddish browns of redwood and brick, are the key note of the color scheme, with the lush green of avocado foliage surrounding the house on all sides. The home is designed for husband, wife and a grown son. There is a great deal of informal hospitality, as the lovely country site attracts weekend guests.

Left
Main floor plan
Close-up from South East
Front overlooking orchards

Above
Stairs connect living room balcony with rising grounds of orchard
Living room porch and balcony looking westward

Below
Second floor plan



Only a few days before his death, Moholy-Nagy came to New York. He stayed four or five days, seeing friends and acquaintances. For two afternoons, he sat at meetings held in the Museum of Modern Art. The meetings, on Industrial Design, A New Profession, were held for the Society of Industrial Designers as an exchange of opinions about the professional status of designers. Moholy was asked to attend as an educator and designer, and he led the discussion on the day devoted to Education. A group of people had been invited whose points of view were quite diverse, and controversial matters were earnestly debated. Moholy's statements found robust opposition, but his clear, measured comprehension gave them unique authority.

Some of us there knew how sick Moholy was, and were concerned not only that he had taken the trip, but that he should spend hours in such hard-hitting debate. His face, always intense, showed the tautness that comes with unremitting sickness, his gestures were as deliberate as those of a swimmer. These signs of bodily weariness made the acute perception of his thought the more poignant. It was not possible to hear him patiently and resolutely stating the basic ideas that underlay his life's work without feeling that Moholy was uttering his testament as a teacher. His determined gentleness and patience, even when sharply provoked, supported this impression. He was challenged as an extremist and idealist, even by a fellow teacher with chauvinist unpleasantness as a foreigner. His reply even then, though resentful, was gentlemanly and humble.

Throughout, Moholy was intent on eliciting the opinions of others and on finding the common ground shared between those present. Many times he brought before the gathering the essential social, creative responsibility of designers, urging more cogently than anyone else the obligations that make every designer, if he fulfills them, a professional man.

Moholy spoke of design education as a process wherein the student was given a chance to increase his own awareness, his response—to materials, to processes, to human needs and desires. Moholy believed that education must deal with all capacities, emotional as well as mental and physical. He urged the teaching of fundamental attitudes as the only reliable learning in a world where technological change is so rapid that skills may easily become obsolete. The student should uncover his own latent abilities by a series of self-testing experiments early in his training, and he should be guided by teachers whose main qualification was their creative ability. Moholy was against any rigid system in schools, feeling that educational devices must be free to change and grow. He thought that schooling for increased awareness of every kind should be introduced early in the student's life if possible, and that a fully developed individual could only grow in surroundings where his aptitudes could unfold free of the limitations of practical applications, even if the mastery of these were an important later step. Moholy believed strongly that design would be used more and more consciously in industry, that designers, as coordinators, had a great future. He gave four characteristics which he thought essential to a designer: sensibility, creativeness, social responsibility, aesthetic awareness.

Even those who saw design education largely as training for earning a living, were at the time won over by Moholy's unpretentious sincerity, and were at some pains to acknowledge publicly their adherence to the values he defended. There were others, initially more sympathetic to Moholy and his work, who felt that his fine, inspiring picture of the designer's place in the community, and of the designs' place in education were among the memorable statements that would guide them reliably.

This was the effect Moholy desired—his every word, his careful attention were bent on strengthening the belief of all present in the high value of design as he understood it. He spent himself in this effort, with a grace and completeness that showed his loving devotion to an ideal. It was a moving sight to see a man who knew his days were numbered, give so unstintingly of his time and his energies to bring more truth and courage to his fellow men.—EDGAR KAUFMANN, JR.

Moholy

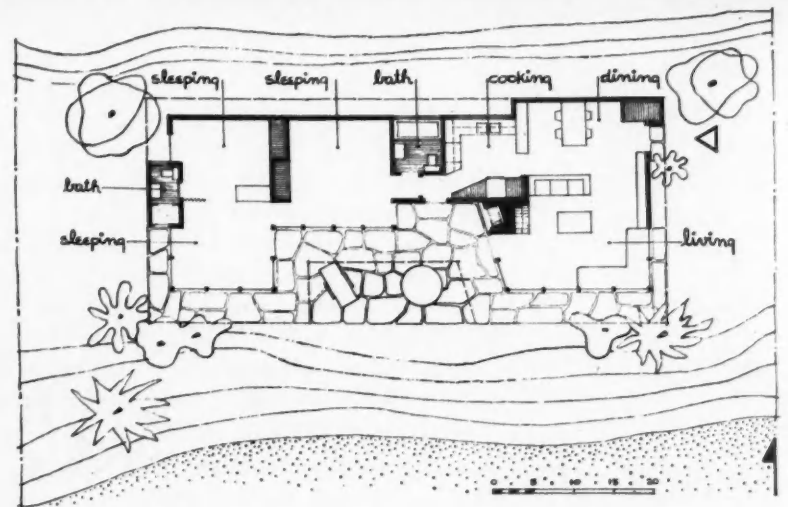
PROBLEM: Clients specified "modern Architecture" not for a style in appearance but for modern living convenience, economy, and unlimited freedom of design with respect to their own requirements and a view of the ocean. Plot is narrow with a steep cliff immediately behind it.

SOLUTION: Honest use of inexpensive materials, employing wherever possible the natural textures, and as complete utility of the limited space as possible resulted in an 1100-square-foot, informal house thoroughly satisfactory to the client and well below his expectations in cost.

DETAILS: Floor plan in a U shape provides for combined living room and dining alcove, kitchen separated from this area by a counter with open shelves above for glasses, three bedrooms, two bathrooms, and a partly sheltered patio onto which living room, master bedroom and kitchen open. Just off the patio is a barbecue which backs up to the living room fireplace and is within a few steps of the kitchen.

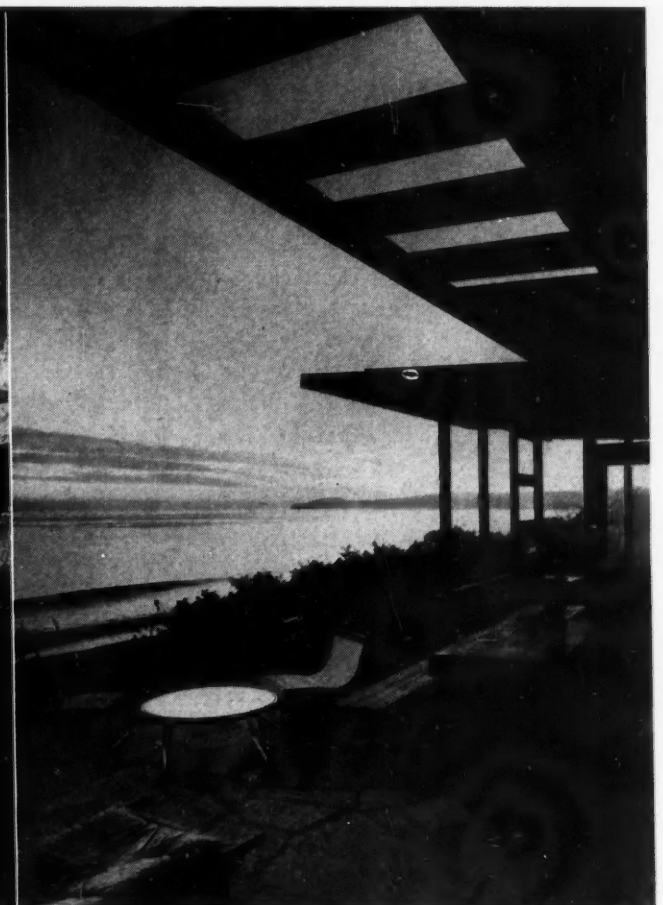
Glass Dutch doors open living and sleeping areas to the outdoors. One bathroom has an outside entrance with shower. Side of the house facing the ocean is mostly glass. Back of the house facing the cliff has only small windows.

Kitchen cupboards and shelves are finished in redwood. Small cupboards over the sink have windows above. Kitchen (Continued on page 44)

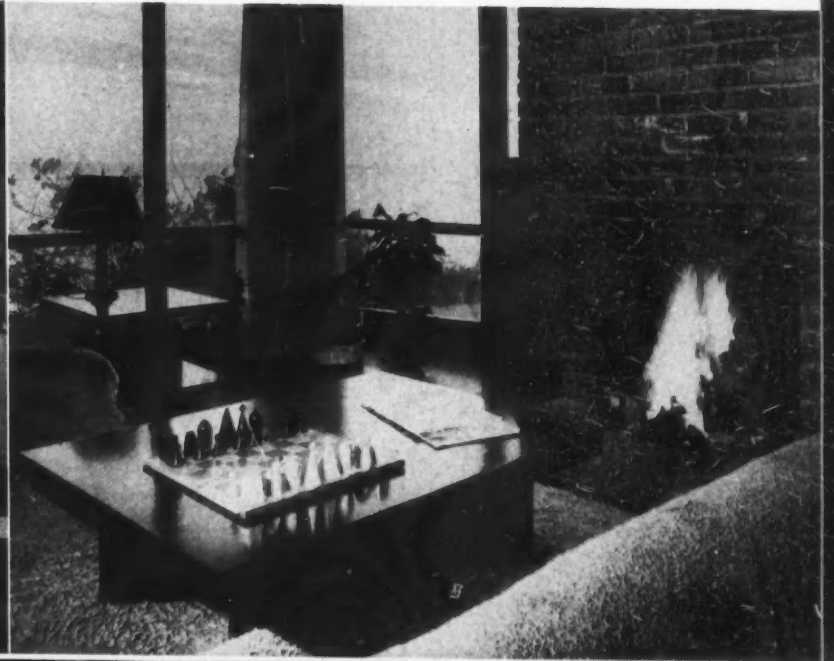
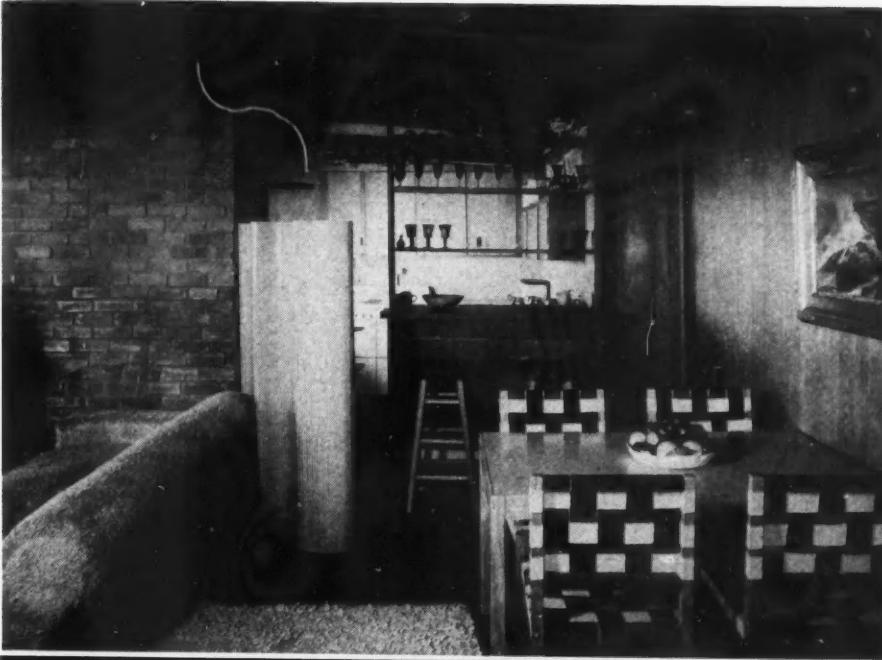


HOUSE AT ESCONDIDO BEACH

Griswold Raetz, Architect



Photographs by Julius Shulz





POTTERY

By Marguerite Wildenhain

It is not common nor easy to stand up for the values of learning and of practicing a craft in times like ours—a time of big business, machinery, industrial production, funny papers, standardized education, thinking and living.

The artist, however, should be the conscience of his time. It is his duty to try to say what he feels about the right or wrong trends of his period, to form his feelings in such a way that his fellow-men will listen and perhaps understand. In centuries that were more propitious to art than ours he would be able to speak through his work. Who nowadays, however, understands the meaning of art? Who has a real relation to it? For whom is it essential whether art is created or not? So the artist has to speak, and though his word may be spoken in perfect clearness it may, like the seed that falls upon a rock, be lost for his generation. Nevertheless he must say what is in his mind, be it understood or not. This is my excuse for speaking.

The problem is the same on the whole width of creative activity, but since my special field is pottery I shall try to make clear where the difficulties lie in that sphere.

Our civilization has developed in such a way that the artist has become a complete outsider of society. He lives on a shoestring as a Bohemian or as a dilettente somewhere on the outskirts of the life of the nation. He is no integral part of the nation's wealth and importance such as is the scientist, the doctor, the engineer and the workman.

Handmade pottery in the Twentieth century. This seems a very unimportant problem you will think, compared to the immense problems of the day—wars, strikes, famines, inflations and all the man-made misery—but it is no small problem if you go to the roots of the evil. There is nothing that is unimportant when it is a matter of development or waste of human talents and intelligence.

What is a craft? The word itself coming from the Anglo-saxon "craft" means skill, strength, cunning. Thus a craft is some occupation requiring this; an occupation needing more than just labor;

needing a human being who has learned and acquired a skill, who is strong in his individuality, cunning, who is resourceful, inventive, unconventional, free. And all this, not in relation to an outside success, as many are, but in relation to his work, as few are.

Right here is the crux of our problem. Where are these skillful men today in crafts or art? How very few of the thousands who make "pottery" nowadays have ever had even the most elementary training. I do not talk about art. I just mean the plain knowledge of how to throw a pot.

As a craft, pottery is as old as the Chinese or the Old Testament. Machine-made pottery is an invention of modern times. All cultures have made pottery and very many were excellent. Why is ours so poor? What was different between them and us that in spite of all our technique and progress they were far ahead of us in skill and craft?

The ancient potter of China, Peru, Greece or France was a potter—nothing more, but nothing less. He started to learn his craft when he was a boy, generally from his father, who again had learned it from his father. He knew all about the difficulties, the struggles, the joys of pottery long before he started to learn. He heard talk of pottery. He used some of it every day, drinking and eating from it or bringing libation to the ancient gods. He saw that pottery was not an outside luxury or some miserable little bowl now and then. No; it was something so closely related to life that one was never detached from it. When born you were washed in a big bowl; when dead, some precious piece of pottery would accompany you into the great unknown land. It was part of the most trivial occupations and of the most highly religious acts. In one word it was alive.

When that boy, the future master-craftsman, was ready to learn, he went into an apprenticeship to a good master; a hard school of learning day after day on the potter's wheel. No difficulties were solved for him. He had to work his way out, learn, struggle, despair and again learn. There were thousands of pitfalls, of temptations to do things easily, carelessly, badly. But the (Continued on page 44)

1. Marguerite Wildenhain in her shop at Pond Farm, Guerneville, California. The objects are air-dried and are ready for the first firing.

2. The pot becomes a pitcher. The hands making the spout can give innumerable variations to the form and expression. The design on paper can never approximate the vital relationship between the form and the hands of the maker.

3. Hand glazing allows greater variation in texture and color, though machine glazing is essential in mass production.

4. A pot coming into being on the rotating wheel. The object has its basic form but has not yet acquired its definite individual character.

5. Preparing the clay for the throwing on the wheel. No machine can do it as well as the hands.



2



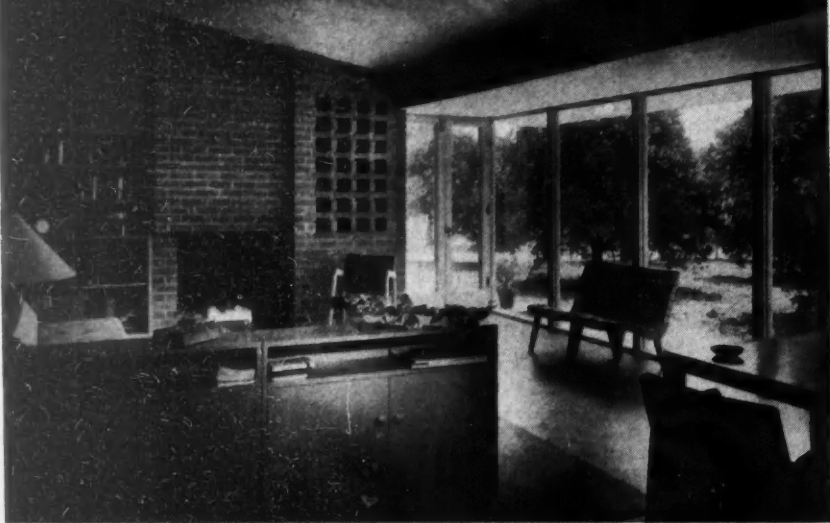
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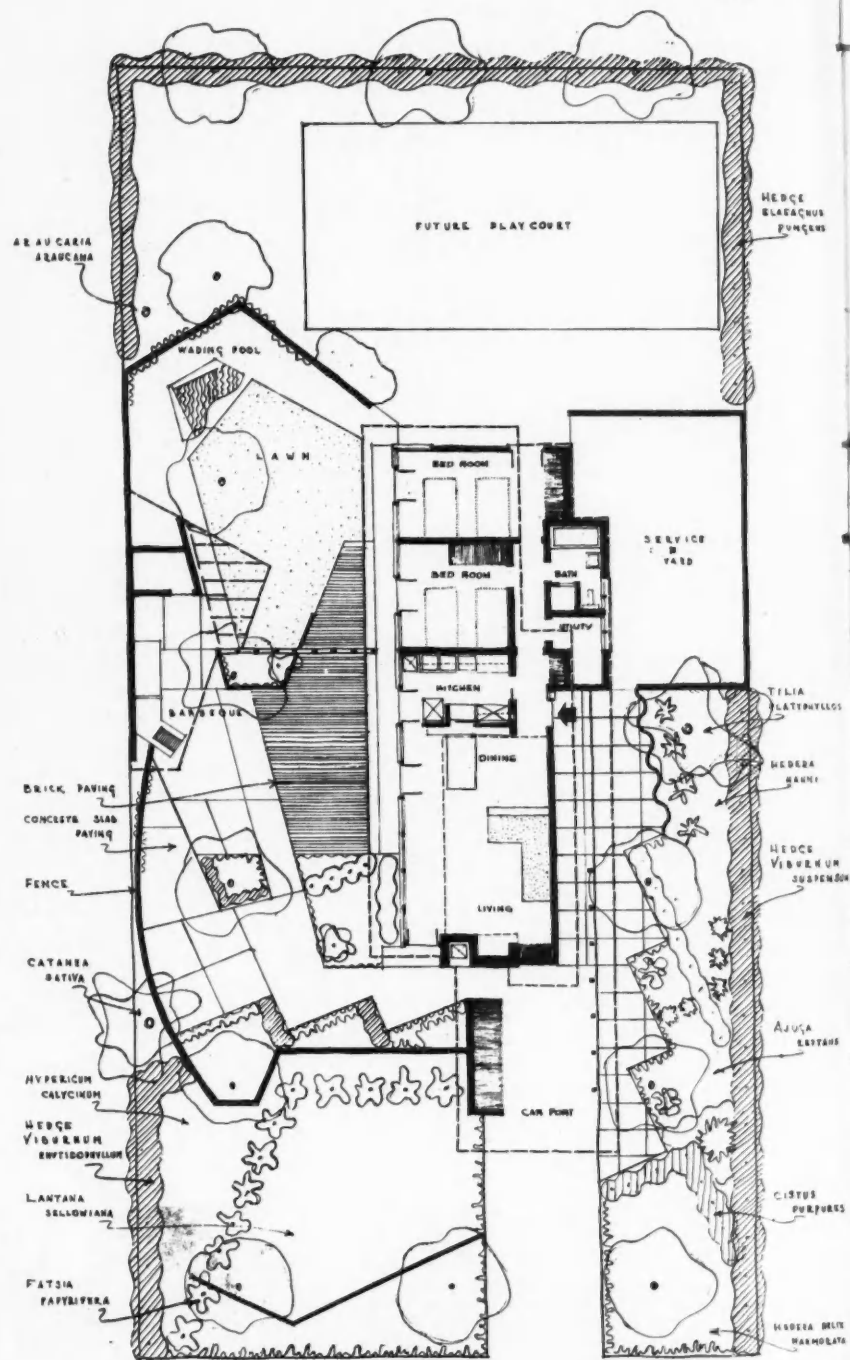
SMALL HOUSE

Whitney Smith, Architect

This 1300-square-foot house is essentially a straight line of rooms with a whole south wall of glass. It includes living-dining room, kitchen and two bedrooms, bathroom, utility room and car port. Glass doors along the south side open the four main rooms to a paved terrace. Construction is concrete and plaster with a minimum amount of wood. Shed roof overhangs the south wall, covers the car port and provides a sheltered passage way from car port to entrance on the north. Alongside the car port is an ample storage wall for trunks and garden equipment.

In addition to the opening between kitchen and dining area there is a slide-through panel directly above the dining room table for convenience in serving. Living room has a natural brick fireplace with built-in book shelves beside it. A light trough runs the length of the room over the view windows.

Garrett Eckbo, Landscape Architect



Photographs by Maynard Parker





Photographs by Julius Shulman

RESIDENCE & OFFICE

A. Quincy Jones, Architect

Projecting from a south eastern slope of Lookout Mountain, this house provides an unlimited view of the city and picks up the prevailing ocean breezes.

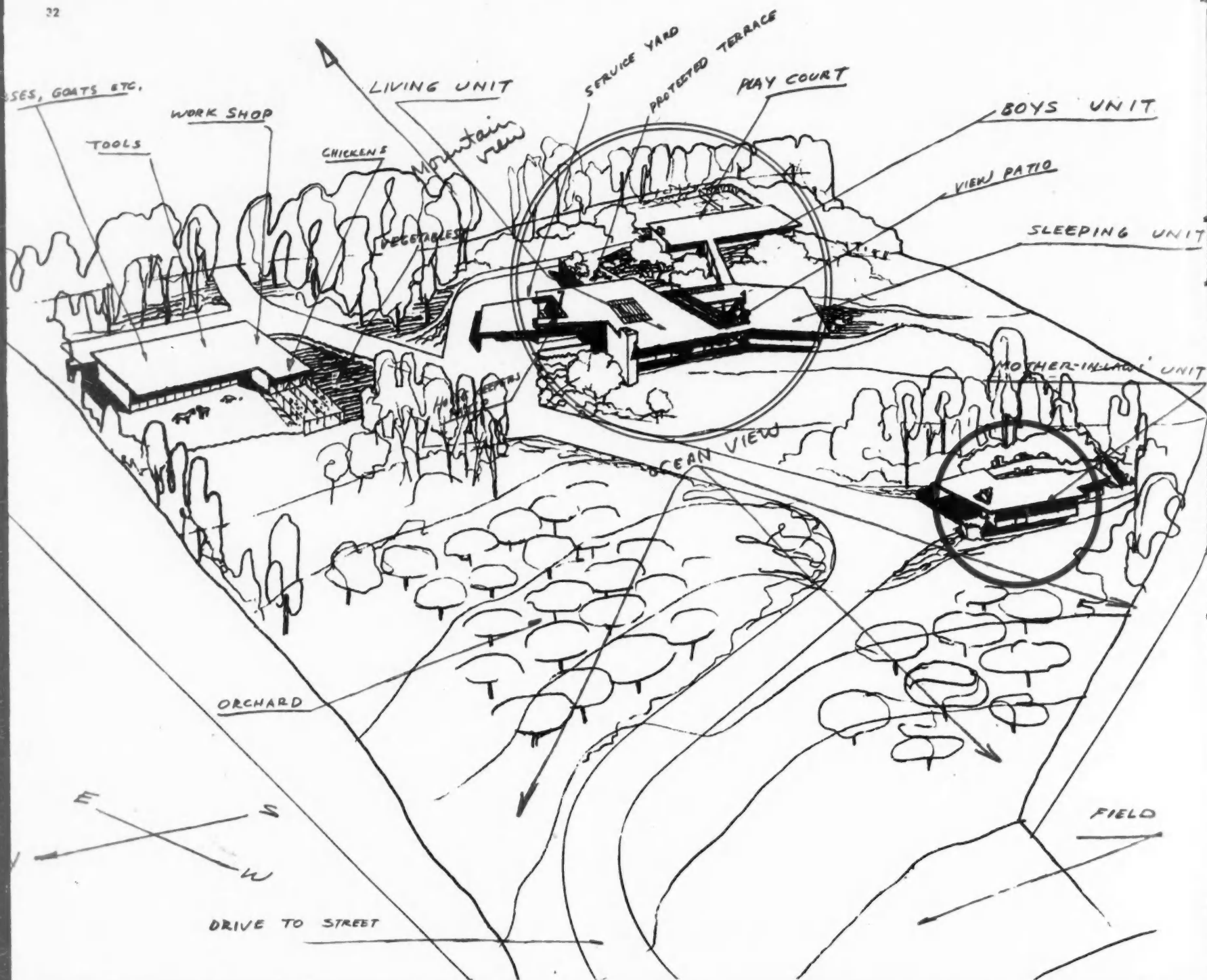
A winding drive permits an approach to an entrance stair. The entrance vestibule opens out to a high open ceiling living-dining area adjacent to an open kitchen. To the rear or west of this area is a natural boundary of sheer earth bank which towers above the structure. In contrast to the north wall, the 13 foot elevation of the east wall is almost entirely of glass which points up the view from this upper level.

An interesting feature of the living-dining area is the richly painted open egg-crate ceiling which sheds down from east to west. Through the east glass wall is a sun deck which is the most lived in area of the house.

A stair directly accessible from the entrance vestibule leads to the sleeping-bathing facilities on a lower level. Due to its location, this area automatically

(Continued on page 44)





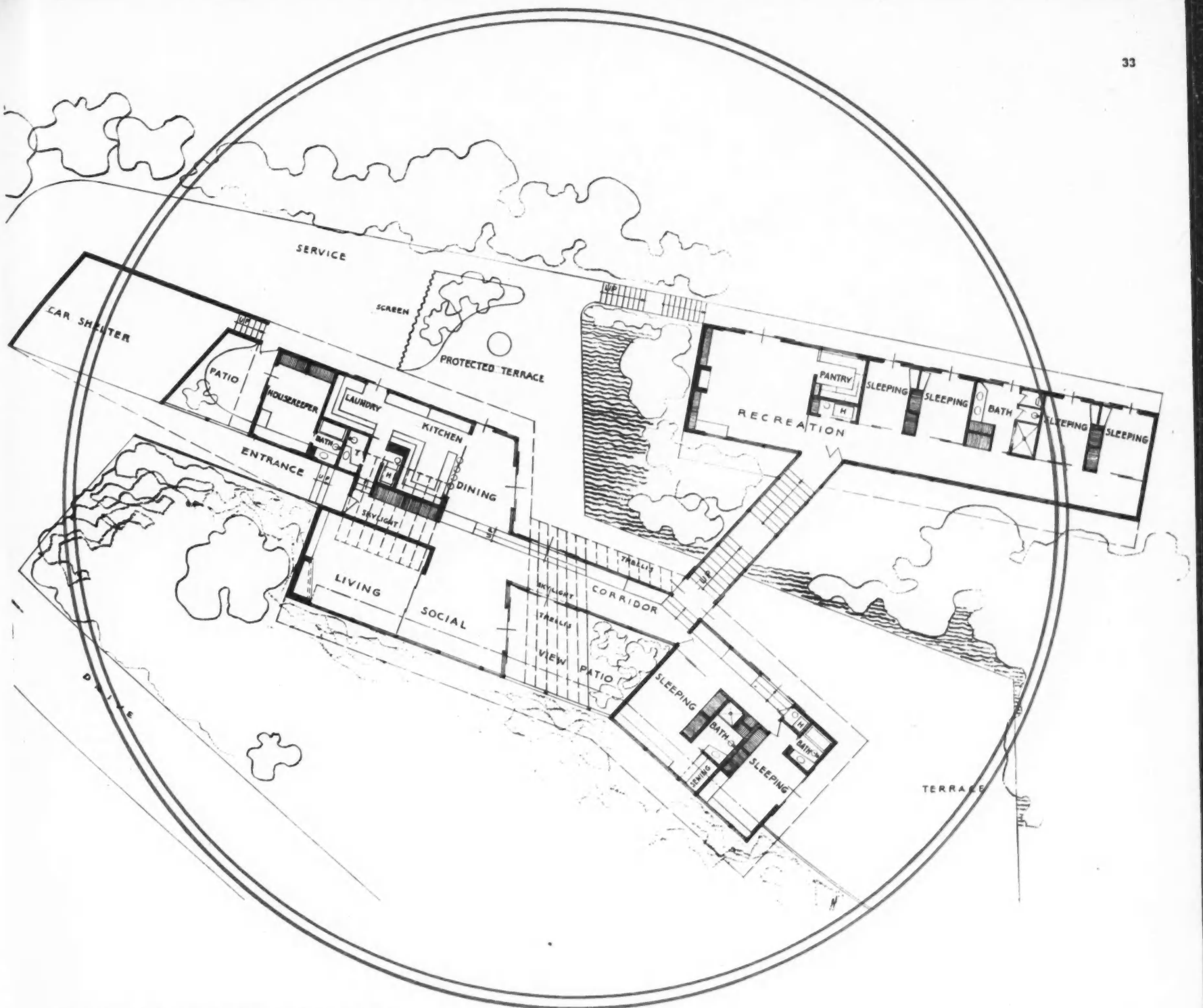
DEVELOPMENT OF A 5-ACRE PROPERTY

For Mr. and Mrs. Pedro Miller and Henriette Miller

Four boys and an assortment of adults create an interesting and complicated design problem.

By Thornton Abell, Architect

SITE: Approximately five acres on the west side of the Palos Verdes peninsula. The eastern end of the property is almost a plateau, and then slopes steeply down, leveling to a meadow as it reaches the street. Beyond is the ocean. In all, there is a difference of nearly 130 feet in level from plateau down to the street. From the upper level there is a wide view of the ocean and across Santa Monica Bay.

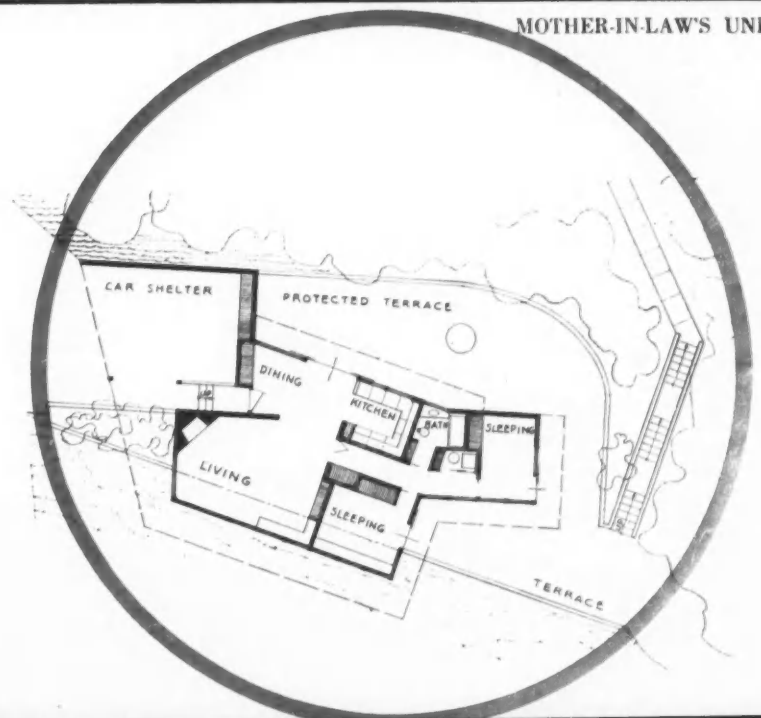


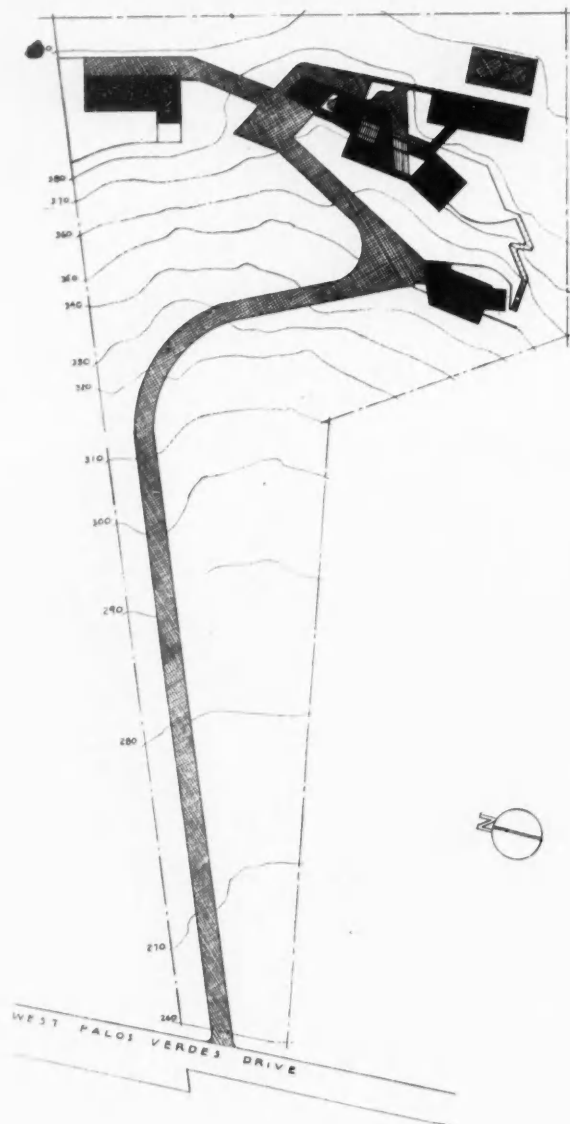
PLAN (LIVING, SLEEPING AND BOYS' UNITS)

MOTHER-IN-LAW'S UNIT

PROBLEM: A very complicated and active family but with a clear and direct understanding of their way of living. A young couple, both occupied professionally as art teachers. Four boys, ages 3, 4, 8 and 12. The husband's sister who has been in the armed forces. A housekeeper. The wife's mother with whom a nephew would live. Several horses for the boys, and room for goats and other livestock.

The husband is an expert craftsman capable of making cupboards and some furniture. He also needs a work space with kilns for ceramics, and a place where the boys might work. Each member of the family needs privacy. The cooking and service center should control and permit easy supervision of activities. The living area must be comfortable for quiet living as well as for group activity.





The wife sews and wants an efficient spot where she can leave things undisturbed between other duties. There must be large storage units to accommodate ceramics and craft work, in fact adequate storage everywhere for materials and equipment near the source of action. These storage spaces are especially desired in corridors. The sister needs privacy with some outdoor living nearby. The boys particularly require a place to work and play, near their rooms. In this case, their corridor can form a part of the recreation area and provide for games. Their bathroom should be almost institutional, large and comfortable for four boys to get off to school without crowding, a place that can be cleaned and scrubbed easily. It is required that in general the whole house be made of materials that are natural as far as possible, with the least amount of maintenance and care. The mother-in-law is to have an entirely separate place but still convenient to the main house. The housekeeper to have privacy with her own patio and ocean view, convenient to entrance and service areas. The shop, tools and animals must be separate yet not inaccessible to the house.

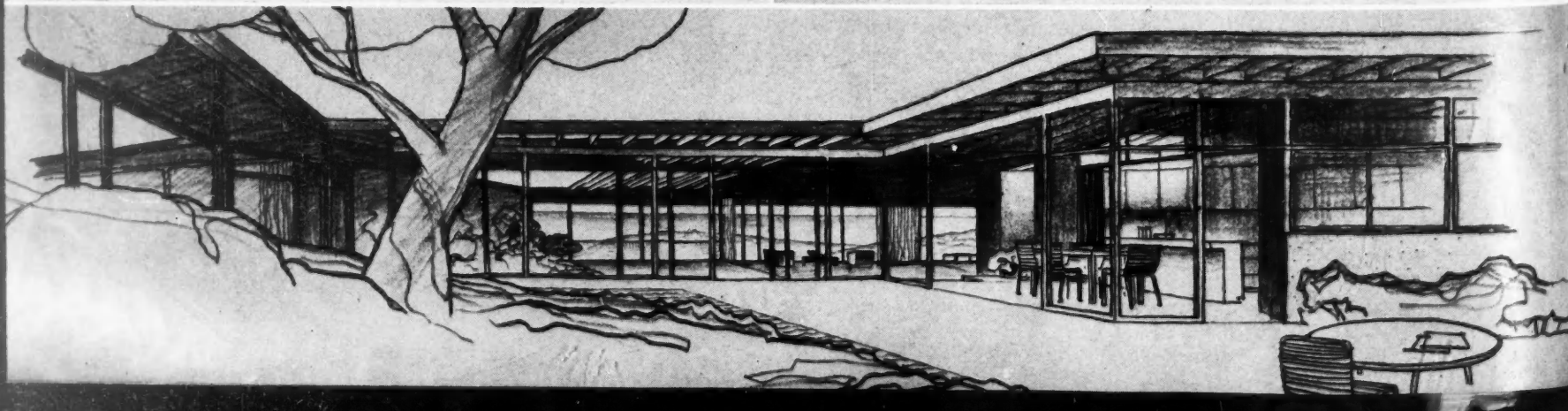
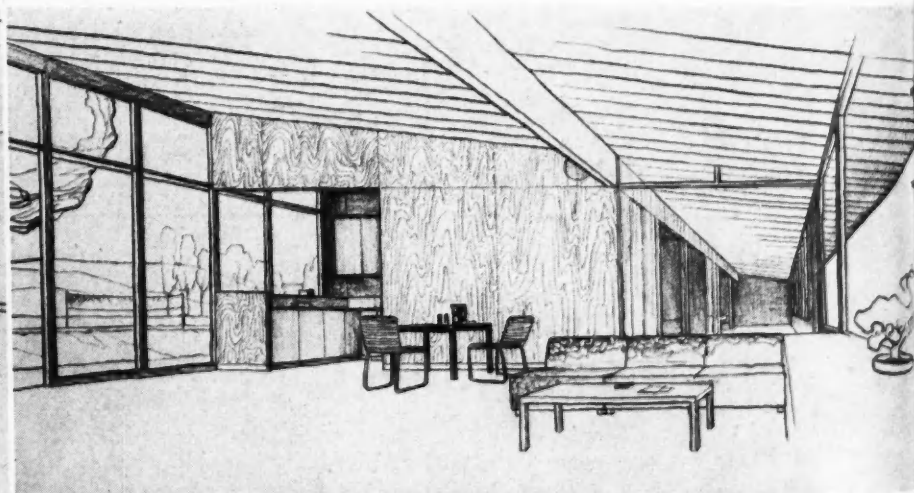
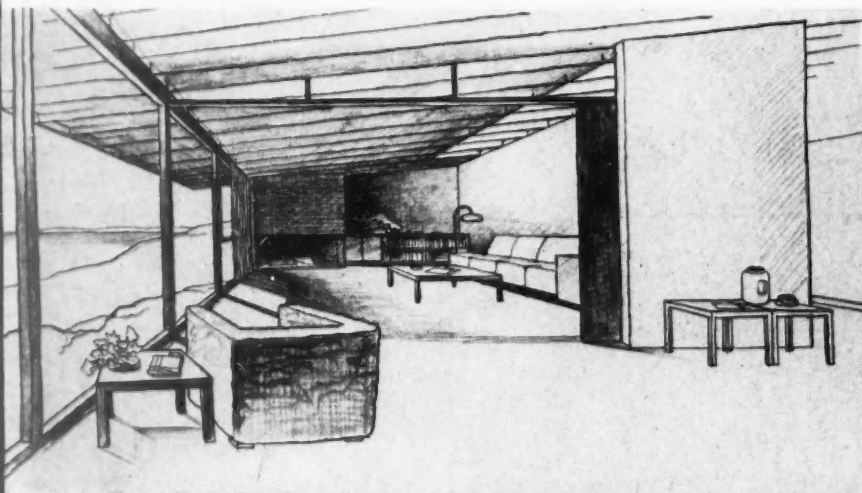
The view from the plateau should be visible from as much of the house as possible, yet with protected areas to escape the wind from the ocean.

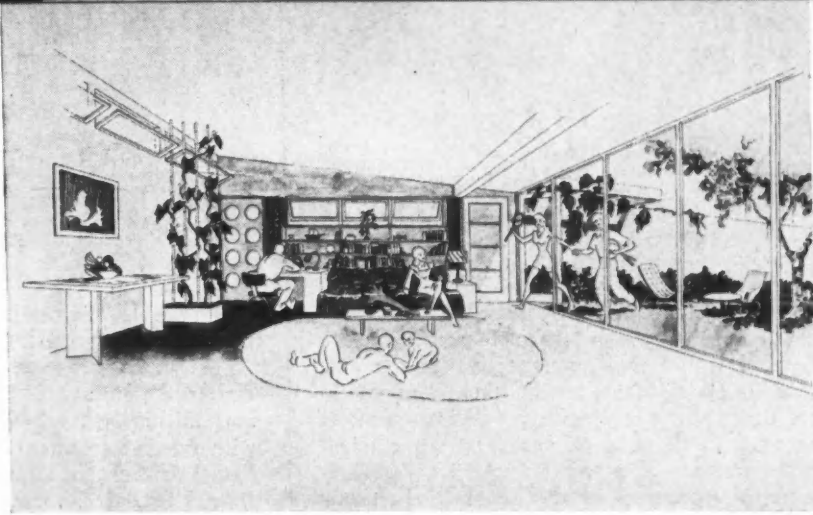
PROGRAM: Immediate construction of the boys' unit which must have temporary accommodation for parents, four boys, sister and housekeeper, and ultimately to be boys' unit alone.

Further development to follow when conditions permit. It is anticipated that the father will do a great deal of interior finishing of the house.

In order to properly locate the first unit, it was necessary to study the entire site and carry its development through the preliminary stage.

(Above Left) Plot Plan
 (Below Left) Recreation Space (Boys' Unit)
 (Below Right) Living Room
 (Bottom) View from Dining Patio





LOW COST HOUSE

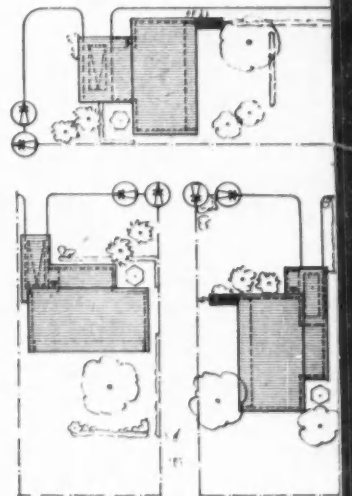
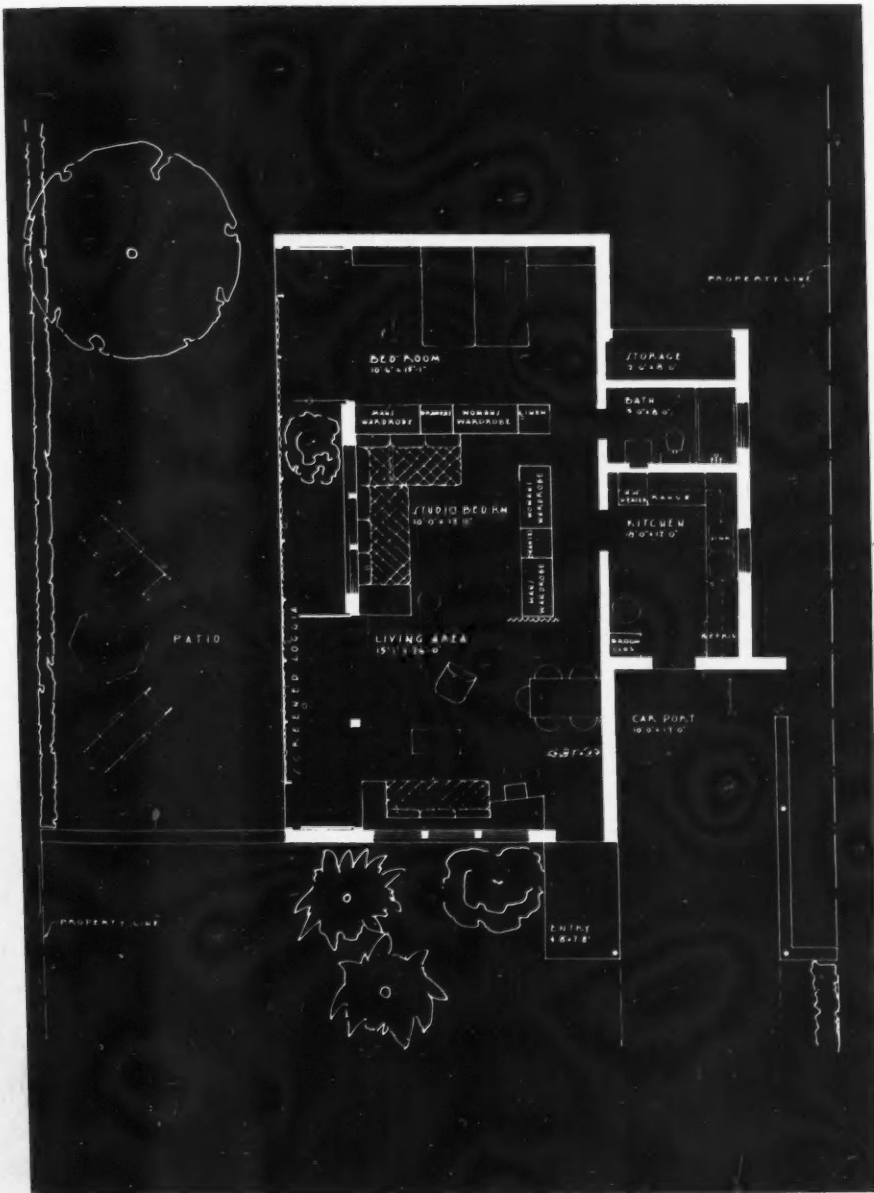
Wahl Snyder and Rufus Nims
Associated Architects

This house resulted from the competition "A \$5,000 G.I. House for South Florida." It was the purpose of this competition to demonstrate to the public, the contractors and the lending agencies the kind of house which could be built at a reasonable cost for the average veteran.

This was not intended to be merely a house, but rather the expression of a group of ideas which were developed in an effort to give the small home owner something over and above the usual standard amenities. An important part of the solution was considered to be ease of maintenance, positive through-ventilation, simultaneous sense of shelter and space, close association with the outdoors, flexibility of arrangements for changing family needs, and the possibility of future growth.

In principle the body of the house is a long rectangle composed of a floor slab, a shed type roof, three walls, and a screened loggia. This loggia wall, being directly exposed to the prevailing breeze, is screened from end to end, and from floor to roof at the eave line. To insure protection from cold snaps and bad storms a battery of folding glass doors are located four feet under the roof overhang. This detail lends a sense of space and at the same time relates the indoors directly to yard areas.

Continuous ventilation transoms have been provided at (Continued on page 44)



Alternate plot plan arrangements



By Jan Reiner, AIA

Organized city planning did not flourish in all civilizations. Its success depended, and still depends, upon two factors: the growth and free movement of peoples, and social perspective on the part of the city builders. Not in all civilizations did these two conditions occur at the same time, nor was it always obvious that an efficient city plan is as vital to the life of nation as an efficient dwelling is essential to the welfare of a family. A civilization is like a naval convoy; it moves as fast as its slowest ship. In terms of urbanism, it means that a city plan depends upon the size and degree of its slums. Slums are the bottlenecks of city planning. Many contemporary cities, particularly the larger ones, are stopped up in their urbanistic bottle-necks. Their average residential districts lack green areas for parks and recreation, while their downtowns suffer from inadequate space for the ever-increasing traffic. During the last two generations, land and rent speculation crowded our cities, making them unfit for healthy living and the rearing of children.

For several years, it has been obvious that one remedy for this evil is the desertion of the decaying city. For many families, particularly the well-to-do, the city becomes a place of work or business only. The trend toward the suburbs is, of course, welcomed by the speculative real-estate man and his brother-in-arms the speculative land-developer. Their catalogues are filled with promises of fresh air, beautiful views, quiet atmosphere, hundred-year old trees, playgrounds for young and old. And all for only a little extra money!

Decentralization is desirable, providing that it does not take the form of an unplanned and unchecked mass-migration. If every family does what it plans to do, that is, moves out into its country cottage, built on its own half-acre estate we have achieved little. More time and money used in commuting and shopping, less time spent at home, and in the end, mile after mile of small houses, surrounding the gradually deteriorating city.

The second remedy—possibly less attractive for those who consider city planning a get-rich-quick scheme—is urban development. This means that the deteriorated parts of our cities are reshaped into decent neighborhoods, planned and built according to the best scientific and technological knowledge. The theatres, the movie-houses, the stores, the schools, and the varied social contacts act as a magnetic power that attracts people into the city. With each dwelling properly equipped and insulated, and with each residential neighborhood properly related to the rest of the city, we could easily reduce wasteful migration toward the suburbs.

The greatest task of contemporary architects then is the rebuilding of our cities. With unbombed cities and a "business as usual" attitude, this will not be easy. We must not only convince the public of our cause, but convince ourselves of the undeniable fact that Architecture begins and ends with organized city planning. To help us appreciate the significance of city planning, we must look into its history.

* * * * *

One of the reasons for which people gathered together in the earliest days was for protection against wild animals and hostile tribes.

Aside from defense there were other reasons: commerce, for example, was important. There were many trade cities that flourished in Ancient Mesopotamia. As long as the trade-routes passed through them, they generally prospered. Many commercial sea-ports had a similar fate. The glory and prosperity of Carthage, Venice or Savannah increased and decreased proportionately with the importance of sealanes and, of course, with the socio-economic conditions of the countries of which they were a part.

Then there was the development in warfare, which also reflects itself in the design of the city. In the colonial towns of the *Roman Empire*, for instance, the offense-defense aspect was obvious. Actually many colonial towns developed from abandoned military posts. Their blocks were rectangular, their streets were narrow, with one or two wider avenues crossing the open square, the forum, as it was called. And, of course, there was the fortified wall with gates. The layouts of these cities—and there were many of them scattered between North Africa and England—are still apparent in some European cities. In many cases, even names were retained.

HOW OLD ARE THE MODERN CITIES?

In England, for example, the names of towns ending with "chester", meaning camp, usually indicates a Roman origin.

* * * * *

Unlike the Roman city, the *Gothic city* was socially, economically, and militarily an independent unit. Frequently, it was endowed with special political or trade privileges granted by the Popes, Kings or the aristocracy. Life in a Gothic city was patterned on a simple feudal economy, and unified by the Church. The Church was the center, the city being built around it both in a spiritual as well as a physical sense. If the streets were at all planned, they were planned according to military defense rather than traffic intensity; a narrow and crooked street being easier to defend than a wide straight one.

Defense was very likely the most important factor in the design of the feudal city. As in previous ages, the cities and castles of the Middle Ages were founded on strategically defensible hills, valleys, rivers, roads, or coast lines, besides having one or two rings of defense-walls around them. These picturesque stone walls, with their bastions, towers, and draw-bridges, were functionally designed for the warfare of those days which utilized the arrow, the spear and the stone projectile. With its manpower, animals, fields and food supplies within its walls, the Gothic City withstood months, or even years of siege.

Throughout the Middle ages, the Gothic city grew slowly. Whenever more land was needed, it was taken from the fields and pastures that formed the "green belt" between the city and its fortifications. From the fifteenth century on, however, both the size and the political economy of the feudal city began to change. The *Renaissance* the "Age of Humanism" brought a number of important inventions, three of which were decisive. First: the invention of the compass which established regular navies that, when placed under political control, discovered and conquered new continents and opened up new markets. Second; the invention of movable type, that made possible the printing of books on a world wide scale. With books went education; with education went political and religious reforms. Third; the invention of gun-powder, that changed the design and political status of the Gothic city. No longer could the city depend upon its walls and bastions, tailored to an outmoded warfare.

From the fifteenth century on, the primitive agrarian economy of the feudal system was superseded by dynamic mercantile capitalism. Under feudalism, the majority of the people were bonded to the soil of their masters. The monarchs, with the landed aristocracy and the clergy, ruled the people. Now, however, a new, and vigorous, class appeared. It was the rich merchant class, which soon had its struggle with the nobility and clergy for social and political equality. Once in, the new aristocracy assumed command. Much to the detriment of the old nobility it freed the peasant and made him a worker in the new shops, the shipyards and the factories. With their new trades and promising industries, the cities of the Renaissance began to grow with ever-increasing speed. Most of the Renaissance cities were continuations of the old Gothic towns. With their influx of people the cities rapidly consumed their "green belts" and began to expand beyond their obsolete fortifications. These fortifications, in fact, became a hindrance, and many cities decided to do away with them. Paris, for instance, replaced them by the now famous boulevards, and Vienna established its Ringstrasse.

* * * * *

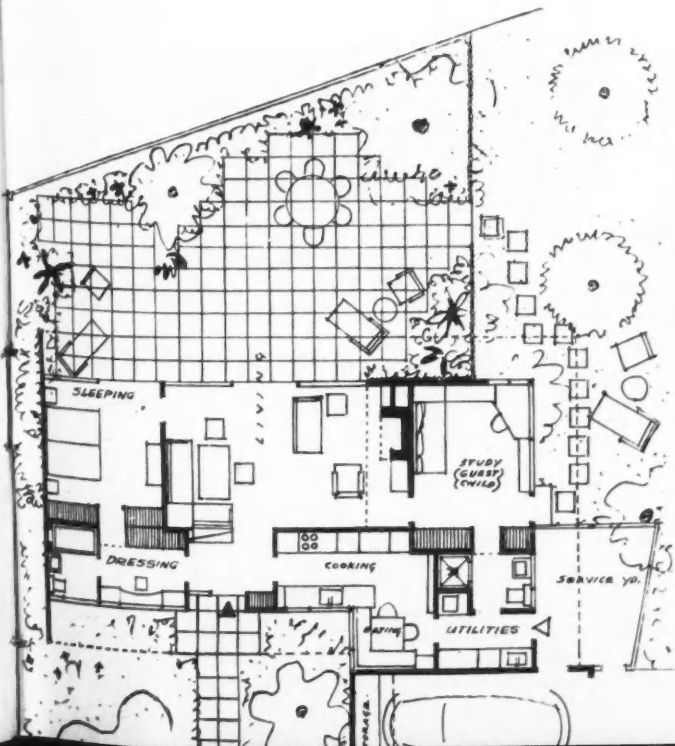
The cities of the *New World* had a different history. From the standpoint of design, perhaps their most important feature was the fact that they were untouched by the heritage of Gothic planning. Since the first white settlements of this continent, there have been two types of cities: the commercial towns, and the cooperative communities. Of course, there was not always an obvious line of demarcation between these two types.

The cooperative towns were founded by people who understood the benefits of communal living. There were many reasons for the pooling together of the settlers. There were the religious ideals that gathered together the Pilgrims and, later on, the Mormons. There was the impact of socialist ideals that made people like Robert Owen come to America and

(continued on page 41)

TENANCY STUDY

Case Study House No. 11
J. R. Davidson, Designer.



Performance is a word which is not often applied to a house. The buyer doesn't often ask for performance claims or records, and, strangely enough, the seller is, in most cases, content to confine himself to vague and emotional statements and to play on the natural desires of the buyer to acquire a home. These things are particularly true now, and without much doubt will continue to be true for several years.

Perhaps this is so because when the buyer has acquired his house, in his mind it becomes so much his own that he forgets that he bought it. When the plumbing goes wrong too soon, or when the termites get too hungry, he is inclined to feel considerable personal guilt. Thus performance on the part of a house becomes something of a personal performance on the part of the owner, and is appraised as such.

Six months ago the magazine, *Arts & Architecture*, concluded its public showing of its first Case Study House, Number 11, and turned it over to Mr. and Mrs. X and their middle-teen-age daughter, with the stipulation that at the end of six months they would write a "tenancy study". In other words, that they would write a performance report on the house after living in it for six months—with no holds barred. Following is their report:

The job of judging a house by the process of living in it is not as easy as it sounds. Or, to put it another way, it is too easy to accept too gracefully and gratefully the percentage of efficiency any house offers and to overlook or try to gloss over the percentage of Inefficiency which is certain to crop up. Like most house owners, it has become a natural tendency to defend inefficiencies when they can't be ignored completely.

From the point of view of design, done by J. R. Davidson, Case Study House Number 11 accomplishes most of the things it was planned to do. It is a light and airy house. It makes indoor-outdoor living not only possible but comfortably natural—luncheon in the patio is no longer a procedure which produces the definite (even if pleasant) tension of a picnic. Traffic flows easily, and keeping the place in "if company comes" order is not too difficult. But it is not a perfect house—probably because there never will be a "perfect" house.

There are 36 feet of glass, 8 feet high, opening from one bedroom and the living room to the patio. Without this glass Case Study House Number 11 would not be worth comment. But the wooden framing for it was a mistake. The framing should have been steel or aluminum (as the architect wanted it to be) even if it meant a wait of weeks. The wooden frames make the glass hard to move—so hard that a woman can't budge them without giving up her feminine dignity.

The MoulTile, the asphalt tile which was used on the floors of the entrance hall, the living room, and the two bathrooms, was one of the wisest choices of the architect. Nearly 75,000 visitors walked over it during the showing period, yet when it was mopped and waxed it showed absolutely no signs of wear. Not even a scratch. The only criticism which can be made of it is that it should not have been plain black in the living room. If it were speckled it wouldn't show the dust and foot marks.

The radiant heating system is doing a beautiful job. Living in Case Study House Number 11 for six months has proven two points in a definite and pleasant manner. a) The floors are never too warm, and b) the floors are never too cold. And it is proving another point. c) The cost of operating it is pleasingly small. It heats the house for something in the vicinity of \$5 a month, which is painlessly added to the gas bill.

The thermostat (Penn Electric Switch) is left night and day at a setting of 68 degrees. The Basmor-Crane heater keeps a supply of hot water on hand and the Bell & Gossett pump sends it through the Mueller Brass copper tubing in the floors as it is needed. There has never been a break in the heating service—and there never has been a time when the house was not heated exactly as desired. Case Study House Number 11 has won enthusiastic fans for radiant heating.

The lighting cove over the fireplace in the living rooms was a definite mistake. In the first place, the transformer for the fluorescent tubes in this cove, buzzes—and adds insult to injury by interfering with radio reception. The \$200-odd which it costs could have been better spent—that is, a small portion of it—for flush incandescent lighting in the ceiling. Among other things, the lighting from this cove doesn't provide enough light. A floor lamp had to be imported in order to make reading possible.

During the showing of the House there were many questions asked about the fireplace. Many people thought it wouldn't draw, because one side was recessed much more than the other. But it now stands vindicated. It not only burns everything put into it—many things which would make a less stout fireplace regurgitate—but it burns them down to a most delicate ash. The screen and tools which were obtained from Colonial Shops keep it looking as good as it performs. The tools, however, should have included a shovel to remove what few ashes do accumulate.

Somewhere between the architect and the contractor, Myers Bros., lays the blame for the fact that the casement windows on the front side of the

(Continued on page 38)



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Here's the NUTONE Chime in Case Study House No. 16*. It's a combination NUTONE 2-door Chime and Telechron Clock—in a single compact unit that's easy to plan for, easy to install. Nine inches square; white enamel with chromium crystal case. Note the large, legible dial. Wiring and installation suggestions are yours for the asking. Write or phone: NUTONE, Inc., 931 E. 31st St., Los Angeles 11; or Terminal Sales Bldg., Seattle 1.

*Rodney A. Walker, Designer and Builder



(Continued from page 37) house both rattled like the devil and leaked like sieves. Fortunately the drapes at these windows were Western Fiberglas and it was easy enough to wash out the rain stains. But after a few windy and wet days it was necessary to call in the Chamberlin Company of America and have them weatherstripped, as all the doors and the other windows were. One window still leaks—but one out of seven isn't too bad an average. The architect comes in for another dig—or at least he's got to share it with Ilg Ventilating. The kitchen ventilating fan, above the gas range, does an unobtrusive and workmanlike job of exhausting cooking fumes *when the wind isn't blowing*. But when the wind blows it comes down the flue and makes the fan go "whump" in decided and repeated terms. So far the fan has kept the wind from blowing out the gas under the peas, but sooner or later it may get too tired and give up.

Good as it looked during the showing period, the furniture has been a problem ever since. The chief difficulties were that the heavy and voluminous "love seat" in the living room dominated it to an irritating extent, and the coffee table which came up to dining table height came up three and a half inches too high. The former was replaced by three Van Keppel-Green chairs, and the latter was cut down three and a half inches and now works perfectly.

In the master bedroom it was necessary to remove the chest of drawers (which really wasn't necessary) in order to make way for a chair, and it was necessary to replace the single spread which covered the two twin beds because it was too heavy to sleep under and too heavy to take off every night. The bolsters (designed by Modern House) were replaced, too, because they were simply decorative and were not comfortable in any way for actual use. Softer, lower bolsters were used to replace them.

In the combination study-bedroom the furniture did not work out so well, either, because the studio beds fit too tightly against the pieces of furniture between which they were designed to stand. In addition, these studio beds were equipped with slips which must be taken off and replaced each time the beds are used—and they are much too small. It would be rather easier to put size five shoes

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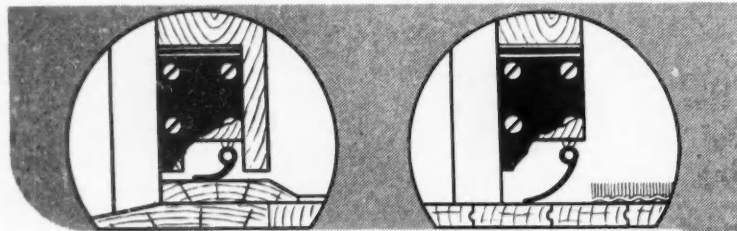


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on size eight feet. The bolsters in this room, too, are more decorative than comfortable.

The Goodyear-Latex Airfoam mattresses, with which all the beds are equipped, are a decided success. About half as thick as other mattresses, they are exceptionally comfortable, and they make bed-making easier—after the process is learned. Sheets stay in place longer, but they are inclined to "crawl" unless they are carefully tucked in. They are silent and make creaking beds obsolete.

As the thousands of visitors to Case Study House Number 11 predicted, the kitchen equipment worked out beautifully. The Holly Gas Range bosses the job as well as Western Stove said it would. The Servel refrigerator should have been an eight-foot box instead of a six-foot box as the Southern California Gas Company insisted in the first place. The Formica on the cabinet tops is stolidly withstanding hard treatment as Formica advertises. The Eubank cabinets, with their convenient Amerok cabinet hardware, are performing comfortably.

Two sets of kitchen accessories are going beyond the claims of their manufacturers. The Sunbeam Toaster, Mixmaster, Coffee-master and Wafflemaster are constantly in use—and the ease of using them, particularly the Mixmaster, constantly suggests more uses. The Ekco kitchen tools, knives and pressure cookers are worthy running mates. It would seem difficult, indeed, to run a kitchen without this equipment, and it is constantly out in position for immediate use.

The Kirsch drapery hardware is doing a good and unobtrusive job. All windows are equipped with it. At first it seemed too light, but it soon became apparent that the drapes on the big windows were much too heavy. That it was much too expensive was already apparent. So it was replaced with much more satisfactory—much cheaper and much lighter (in weight)—material. From that point on the drapes have moved easily and gracefully. Inasmuch as big windows dominate modern houses, a modern house without this particular kind of drapery hardware would promise to be a dubious quantity.

The Smithway Permaglas water heater is a source of silent satisfaction. It just sits and keeps sufficient water hot. Of course it is too soon to see if it lives up to the claims of its press agents inasmuch as it is supposed to last a hundred years, more or less. Its glass lining leaves a blank spot in the worry section of people who are constantly afraid their water heaters are going to corrode and burst.

The Horton washing machine, with its "offspring" (a miniature washer that does socks and slips and things inside of the machine proper) is making home washing as pleasant as home washing can be. It is not streamlined and "pretty" in the sense that some other machines are. But it doesn't cost as much, either, and it does a sensible and dependable job of washing. Its running mate, the Horton mangle, does its business well and without complications or complaint.

Living in Case Study House Number 11 for six months has proved the wisdom of carefully choosing blankets, linens and towels. No matter how well a house is designed, it can be awfully inconvenient if the blankets are skimpy, the linens scratchy, and the towels lumpy. It would be less than fair not to make a point of complimenting the Wool o' the West blankets, the Pequot linens, and the Cannon towels. They add a measure of luxury and convenience which comfortably compliments the house as a whole.

When Case Study House Number 11 was built an effort was made to get as near the miracle aspects as was practical and a good example was in the selection of radio equipment. Rather than running up an excessive bill by building in radio equipment, which would have required extensive wiring and engineering, three Motorola standard sets were chosen—two table models and a large short-wave, FM and standard set with a record changer. These do the job of importing good music and good radio in general exceptionally well.

In this connection a structural decision was proved a wise one. Rather than confining insulation to the roof and outside walls, insulation was installed in the walls between the two bedrooms and the living room. The result is that Dick Tracy, the gas company's evening concert and the Green Hornet can be going full blast in the three rooms on the three radios without interference with one another. The insulation makes it possible to confine noise factors to any one of the three rooms, which, in itself, is a major advantage.

Naturally the almost flat roof of the house came in for considerable comment during the showing. Repeated questions about it underscored the erroneous public opinion that flat roofs mean hot houses. The roof on Case Study House Number 11 works beautifully. The Pioneer-Flintkote materials make it sound and leakproof. The Sno-hide Roof Shield, which is bright white, reflects the sun. There never has been a day in the house when it was not cool and comfortable, no matter how hot the sun.

The architect does deserve a mild kick in the shins for not putting gutters and downspouts on the house. His argument against them was that they would not be needed. But when it rains in California it really rains, with the result that the water drops in emphatic streams from all sides of the house and digs interesting but unnecessary holes in the patio and the lawn. Perhaps this is not important, and perhaps the appearance of the house without gutters is better than it would be with them, but somehow this doesn't seem important when it is raining.

A few months in the house proved the sense in installing many of the "extras" that the average owner wants to exclude when his budget begins to scowl at him during the building. For instance there is real satisfaction in having the Square D Multi-Breakers, which eliminate the usual penny process when an old fashioned fuse gives up. The NuTone clock door chime is more comfortable to hear than the usual strident door bell. Incidentally, why can't such chimes be put on telephones?

The Custom Built shower door and tub enclosure are pleasures to live with, and the Coralite plastic walls in the kitchen and the bathrooms live up to their claims for cleanliness and beauty. The Hoegger bath accessories lend a note of luxury that is good to contemplate on occasion. And the magazine was right when it said that the Case T/N johnnies were as unobtrusive as johnnies can be without becoming coy.

As might be expected, the list of good choices far outweigh the list of bad ones. The United States Plywood paneling is good to live with. The Klearflax rugs are, too. The Dirilyte table tools are as nice to use as to look at. The Gardex Garden Tools make it easy to cut little green worms in half in the garden. The Woodruff grass seed came up nicely. The Keko bowl and appliance covers, food bags and garment covers belong in such a house. This list could be extended indefinitely.

One final mention is indicated—for Evans & Reeves, the nursery which did the landscaping. Case Study House Number 11 has a yard that looks as though it had been at work for six years rather than six months. There are always flowers in bloom—showing that the planting was planned for year-round efficiency, if such a word can be applied to gardening.

Now, if some manufacturer would come up with a built in booby trap so that when people who still insist on seeing the house could be dropped into a pit of snakes when they push the door chime button we will have it installed immediately. We already have the snakes.

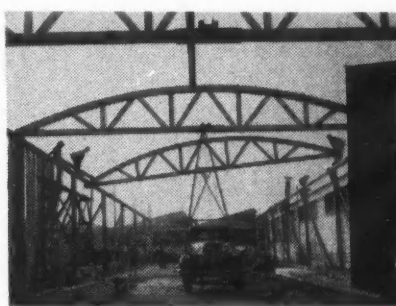
HOW OLD ARE CITIES

(Continued from page 36)

develop cities like New Harmony, Indiana. Many of these communities are still in existence, but their original ideals have vanished. There were reasons for it. The products of a Utopian socialist New Harmony could hardly compete with the products of the rising capitalistic production based on machinery and labor exploitation. Nor could a planned democracy, like that of the city of Savannah, survive in the midst of the slave economy of southern plantation owners.

Among the "co-op" communities, one should list the three "Green" towns of the Roosevelt Administration. Greenbelt, Maryland, Greenhills, Ohio, and Greendale, Wisconsin were expertly planned for the benefit of the people, and are among the best examples of North-American community planning of today. Had it not been for World War II their direct development, the federally-sponsored "co-ops" known as the Mutual Home Ownership Projects, would have gone further. Their land, homes, rents, stocks, health and unemployment insurance were to be in communal ownership. However, only three of them were built, but they—together with the three "Green" towns—are a challenging inspiration for the forthcoming urban and rural projects.

The "commercial" towns of the New World were, of course, far more numerous. From the Seventeenth Century on, various English



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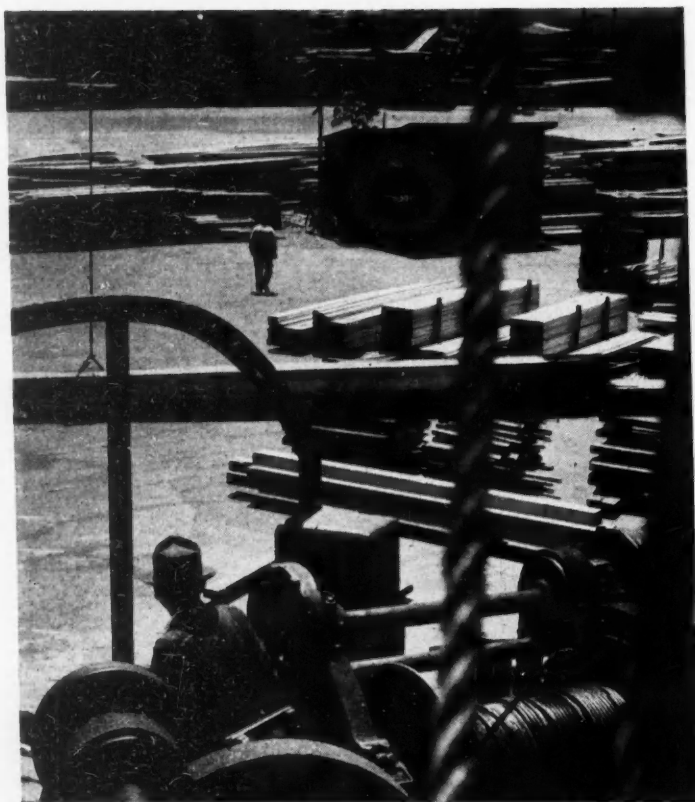
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trading companies and wealthy individuals were founding city after city for the profit on the money they invested in the construction of these cities. One of the classic examples is William Penn's Philadelphia. His "City of Brotherly Love", with its rectangular blocks stretching between the Schuylkill and Delaware Rivers attracted the colonists, not only because of its generous lots, but because of religious freedom—a rare thing in 1683, the year in which the city was founded.

During the past one hundred years, new means of communication, along with new building methods on the one hand, and a rising standard of living on the other, prompted an unbelievable increase in the growth of North-American cities. With taller buildings erected where once stood modest homes, and with more and more people living and working in the cities, the major cities of America became uncomfortably crowded. In the eighteenth and nineteenth centuries, city planning was mainly in the hands of surveyors, carpenters and speculators. Scientific analyses and esthetic considerations were not always held in high esteem and, today, we are paying the price for it.

Henry S. Churchill, a New York architect and author of "The City is the People", characterized the present state as follows: "The financial and physical plight of the cities was not generally realized by the general public or even by municipal officials until the advent of the Depression. The expensive Twenties showed strains and plaster cracks, but they were lightly papered over the stock certificates. The peak was reached when the mooring mast atop the Empire State Building was finally completed and a Goodyear blimp flew symbolically around it. Nothing, it seemed even then, could go higher; or be more useless than that stainless steel monument to financial vanity. . . ."

It was not until the recent generation that the architectural profession called for drastic action. The 1946 convention of the American Institute of Architects in Florida went on record with this statement:

" . . . In our opinion the present and immediately imperative needs of our cities cannot be lightly passed over. They are slowly disintegrating, they are on the verge of bankruptcy, and the piecemeal methods proposed for rehabilitation are hastening, not postponing, their collapse. Our profession must take its part in these complex processes of urban planning—a part which is equal—but not superior, to the parts which must be taken by economists, lawyers, engineers, doctors and many others. We have, for the most part, seriously neglected our opportunities and evaded our responsibilities in this field. . . . While it is true that, as a profession, architects "evaded responsibility", it is equally true that there are many individuals in the profession who advocate the need for organized community planning. In the main, there are two schools of thought: One school demanding the dispersal of normal population from the crowded cities into new communities scientifically planned around the existing cities—the other, advocates the use of tall buildings, widely spaced in common parks.

One of the first advocates of the dispersal—or decentralization—was the English planner, E. Howard. His "Garden Cities of Tomorrow", published in 1898, described his new communities with their homes and gardens forming a healthy environment for living. To safeguard his communities against land speculation and overcrowding, Howard proposed communal ownership of the land. There were many planners who worked along somewhat similar lines. For example, Tony Garnier, the French architect, planned a garden colony for workers near Lyon; A. Soria, a Spanish planner, proposed a garden city around Madrid; Sir R. Unwin, an English planner and later a Columbia professor, designed several garden cities; in 1932 F. L. Wright wrote his "Disappearing City" and exhibited the model of his "Broadacre City". The design of Soviet towns also falls into this category. Soviet communities are planned as production units, zoned into residential, recreational, and industrial districts. Soviet planners strive toward an equal distribution of population and production throughout the land which, gradually, leads toward the elimination of the differences between the city and the village.

The second "school", the one advocating skyscrapers, has also had a number of distinguished planners. Besides tall buildings, their plans incorporated numerous technological inventions: elevated highways, super-highways, airports, movable sidewalks, over and under-passes, subways, underground garages, and the complete separation of pedestrian traffic from speedy traffic. The widely-

spaced tall buildings proposed to eliminate crowded streets and change crowded blocks into open parks. Several city blocks would merge into one super-block, with school, shopping, administration, and recreation centers within walking distance. The spacing of buildings and orientation of dwellings is to be scientifically planned for sun exposure, prevailing wind, view, traffic, topography and magnitude of local and national customs. Such are the characteristics of projects proposed by architects such as San Ellia, Perret, Hilbersheimer, Neutra, and Le Corbusier.

These, in perhaps over-simplified outline, are the theories. However, it is a long way between theory on paper and actual practice in the field.

Perhaps it is not an exaggeration to say that there are enough theories at hand to rebuild the country—what is now needed is popular support for these theories. And there are three ways to secure this support: first, through schools; second, through citizens' groups; and, finally, through political action.

Schools of Architecture could become creative laboratories for regional planning. They might offer their research laboratories or findings to private and public interests. It is important that architecture be taught as a social art, aiming to serve all sections of society, rather than as a "de luxe art" for the wealthy. Our schools must replace the teaching of outmoded styles by courses in sociology, economics, and public administration. Now, the architect should have in addition to his technical and artistic skill, an overall picture of his society and an understanding of his part in it.

Civic groups and labor unions, together with newspapers, radio and magazines, could do much to achieve these aims, helping to make people conscious of the advantages of large-scale planning. They might organize popular lectures and traveling exhibits; print pamphlets; promote the building of model neighborhoods and co-operative housing projects.

The good work done by schools and citizen-groups should be welcomed by the legislature and supported by an up-to-date building code. A new and far-reaching land-use-control is necessary to enable various planning commissions to rebuild communities and regions. This is particularly necessary for larger cities where the down-towns are encircled by blighted areas sometimes miles wide. To widen a street, or to plant a tree here and there is not enough for political nor architectural purposes.

We need to tackle the "sore-spots" of our cities—the slums. That is where the financial and human waste goes unchecked! Juvenile delinquency, poverty, and disease make up their architectural style! And yet, underground, there are often perfectly good and serviceable utilities that could become the starting point for the renovation of these slums. The wooden shacks of our slums and semi-slums should be replaced by reasonably tall, fireproof apartment houses, spaced in a common park. In this park should be schools, nurseries, recreational and medical centers, and those facilities necessary to maintain the American standard of living.

To attain this standard it is obvious that the architectural profession, the schools, legislatures, and the public, must work hand in hand. The nation must be made aware and interested in new ways of building houses, and new ways of planning communities. The people should know that there is a way of planning or re-planning their communities whereby every one of their dwellings can receive more space, more air, more sun and a pleasant view; that parks, playgrounds, schools, and shopping and community centers may be located in their neighborhoods. They should also know that traffic can be so organized that it will cease to be a public menace. This is unquestionably a big task, but one which must be solved if we are to look with confidence into the future.

The A.I.A. has recently awarded Jan Reiner a fellowship to write a booklet on modern architecture. This article is an abbreviated form of one of its chapters, and is reprinted with the permission of the A.I.A.

PRODUCTS & PRACTICES

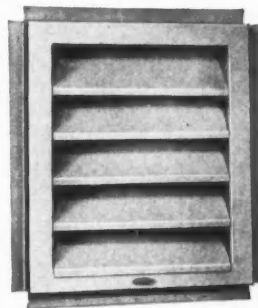
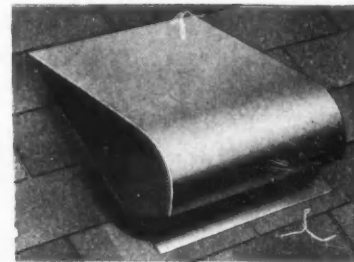
(continued from page 16)

early stages of design. Part of the book has been devoted to the relationship between design and control.

• General Electric Company has issued a new booklet (10 cents at all G-E retailers) with 24 pages illustrating methods of developing in homes a planned utility area in which all "occasional

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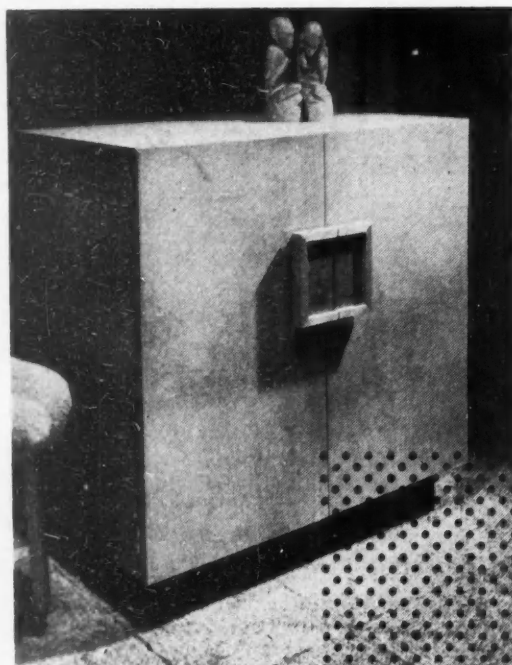
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activities" such as laundering, sewing and hobbies may be carried on. Suggestions are made for combining the laundry with the kitchen, the sewing room, the working farmer's entry, a party room, maid's room, playroom and a sun room. All are built around fully automatic laundry equipment including a new G-E automatic washer, tumbler dryer and flatplate or rotary ironer. Title of the booklet is "Does Your Home Have a Place for Living?"

LOW COST HOUSE

(Continued from page 35)

the ceiling line of the wall opposite the loggia to create positive cross ventilation through the house; in fact, there will be a certain amount of draft even though there is a relative calm outdoors. Since the roof bears entirely on the outside walls, interior partitions have been supplanted by mill made, sectional, storage cabinets which, being independent, can be used at will to redivide the areas. The service wing containing the kitchen, bath and bulk storage is attached as an appendage. Concentrated plumbing whose rough work can be pre-assembled and standardized cabinet work affect expediency and economy even to the individual builder. If built in large quantities, it would ultimately be possible to manufacture the whole service wing in the shop and deliver it to the job site in one piece.

Additional sleeping space can be had by simply continuing the service wing and adding an additional room to the rear.

As illustrated, the house can be so turned that it will properly ventilate on any fifty foot lot no matter what the exposure may be. In order that this house can be built at a cost not to exceed five thousand dollars the following materials are suggested:

Foundations—concrete

Floors—colored concrete slab

Exterior walls—concrete block stuccoed

Interior wall and ceiling—plaster painted

Wardrobe cabinets—plywood

Kitchen cabinets—hardwood with "Perma-Seal" counter tops

Bath wainscot—composition

Roof—3-ply built up on wood sheathing on 2" x 8" wood joists
with 4" insulation

Windows—awning type wood sash

RESIDENCE AND OFFICE

(Continued from page 29) becomes a quiet zone.

A wise choice of natural redwood siding used for the upper structure works in conjunction with a lower level of stucco to provide a rich use of common materials.

Identical materials are used in the office. The forms are identical except that the south facade batters up and out. A small balcony replaces the sun deck area of the residence. The office is reached either by a separate stair from the drive or by a covered passage from the residence which opens to the earth bank. A direct entrance to the consultation office is afforded from the drive.

POTTERY

(Continued from page 29)

god of the potters is like Jehovah of the Old Testament; you have to believe in him wholly, with all your strength, with all your might, with all your will. So, when he was through his apprenticeship he knew his craft. That is, he knew how to make a jug, a plate, a bowl, an oil lamp, and all those other pieces of pottery that were used every day. Yes; but he was still a long way off from being a master. And why? He was a journeyman, a man who had learned a craft and could at any time make the pot just as he was ordered to make it, but not yet a man who had developed his own

HOUSE AT ESCONDIDO BEACH

(Continued from page 26) and bathrooms are equipped with standard plumbing fixtures. Heating is electric. Fireplace has an indented left side. Common brick was used for fireplace and chimney and was left unpainted. CONSTRUCTION: Foundation is a four-inch concrete slab reinforced with wire mesh and water-proofed. This was covered with green asphalt tile. Framing is standard with 4 x 4-inch posts supporting the window side of the house. Glass is 3/16-inch crystal plate set in wood stops between the posts.

idea of these objects, who had invented new techniques or forms, or had said something with his pottery that no one had said before. *That* he could not learn from someone else; *that* no master could teach him. He alone was responsible whether he would ever develop from a journeyman into a master. For "*le style, c'est L'homme,*" and there is the root of our problem. To make pottery well and as it should be—alive, imaginative, formful, healthy in its relation to life—that is a man's job. No little girl can solve that problem before getting married or after work hours. It takes a full man's capacity. And not only a normal, full man. It takes all the energy, work discipline, conscientiousness—all those good qualities that every truly valuable work requires; and besides these, it takes talent, imagination and the not usual gift of having something to say.

And where, in our hasty time, do we find men and women who have the training, the patience, the skill, the faith in the value of their work and life which those old craftsmen had? We find all those good qualities in the scientific field. Why not in arts and crafts? Why does it have to go quickly? A term, a few weeks, and teacher's jobs are offered to those who in a normal time would not even qualify for a hopeful apprenticeship. How can anything but the crudest sort of makeshift handwork come out of such an attitude? It takes years—no, takes a man's life—to make really good pieces in any craft, and with all his energies concentrated on that one craft. It takes more than knowledge of the technique of that craft; it takes the whole human experience. It takes the relation to nature, to the other man, to the animals and to those things of the mind that cannot be put into words. It takes in all the background of centuries past that have moulded us and our way of thinking and feeling. It takes all this and much more: the fire of Prometheus which he stole from the gods—poor mortal beings that we are without that!

We need men and women who are ready to form their lives in relation to their work, who will learn and study before they teach and show and sell, who will be honest enough to see their limitations. It takes a human being of integrity, intelligence and talent to be a craftsman. And I mean a craftsman at his very best; not a dilettante. We cannot possibly be conceited enough in the achievements of our time to think that we could do without those men and women of individual standards. In no time have there ever been too many of them, and certainly not now!

There is thus a human necessity for the craftsman in the life of the nation. But there is also another one. We cannot do without the machine, but we should place it where it belongs. The demands of production have risen to such heights it would be impossible for any craft to solve that problem even if everyone were a craftsman. It is only the machine that can help us in the quantities, but it should be the craftsman who directs the quality of the production. For instance, any good china or porcelain factory should have one well trained and capable craftsman to make the models for what is to be thrown out by the millions for the market. I do not mean a *modelleur*, I mean a man who has had a training as a potter on the wheel. Nowadays most designs are made by so-called artists or "designers" who have never once really been in touch with the material used, nor who know anything about the difficulties of glaze and fire, nor who have the slightest concern whether the shapes they design are possible or not in the process of fabrication. Such designs, conceived entirely on paper, are as sterile as a mule. They have no life, no warmth to their lines and volumes. In most cases they are not even useful because they are detached from their real aim—objects which are to be used with pleasure and according to their functions. A potter who knows his craft has an unlimited store of forms in his mind, or in his hands, which have evolved in his long years of training, of intimate contact with the material. These cannot help but have more life, more relation to the material, the function, the fabrication than all those merely drawn on paper. He can never go as wrong as the detached designer who has never dirtied his hands with clay!

It is very interesting to observe how good all those objects are which the industry makes when it is purely functional: cooking pans, chemical retorts, porcelain tubes, bridges, engines, etc., but how terrible the objects become when they start to decorate them—to make the "artistic" or "modern." It shows that there is a real need for that man who knows what is art and what is not: that trained craftsman with skill and strength. With a good potter at the head of the factory to design the models, the machine will just as well make the better pot in millions as it now makes the bad

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one. And many a buyer will be happy who now curses what he has bought.

But there is a third need for the continuance of crafts today as a means to the education and growth of our youth. You cannot learn arts and crafts like mathematics by taking courses of lectures, nor can you learn to distinguish beauty from vulgarity that way. You need a more direct knowledge of the material; you must learn its possibilities and its limitations; know the whole process of the production. It will be a long way from the first attempt to the really good piece. Perhaps you will never reach the point where craft becomes art. Never mind; you will have trained your hands, developed your eye and your taste. As you surmount the technical and artistic difficulties your human qualities will grow in the struggles of that apprenticeship. To learn a craft well makes you carry responsibility; enables you to think and act in your own way; gives you freedom of self-reliance. You will learn why it is important to make things—not for sale and money first, but for the idea of how it should be done if it is to be done well. Your wealth will be your hands, your imagination, the joy of the creative work. It will teach you to recognize and appreciate good creative work. You will respect the man who can give expression to a piece of dead material; and you will take a beautiful hand-made object as you would the hand of a friend, with care and affection.

There is no need for badly made pieces of hand-pottery that spring up over night like mushrooms. Not all hand-made things are valuable. They have to be excellent or they lose their right to be. Let us be critical enough to know that not every piece we make is good. Not all that looks like "self-expression" is that really. Mostly it is the incapacity to master the material and the technique that gives it a sort of fake expression. Real expression comes when you have something to say and can say it in your medium. So, let us not try to "express" ourselves; let us learn honestly and unsentimentally like good craftsmen. For it will be more honorable to be a first-rate craftsman than a tenth-rate artist.

To me then, there is nothing anomalous to hand craft in the Twentieth century. Though the manufacture of things no longer means the making of things by hand, nor is it possible to meet contemporary demands by such means, it is essential that we keep alive the human values and individual responsibility in work which are lost to us under methods of mass production alone. A closer relation of the factory and the craftsman would eliminate many arbitrary, useless and ugly things. But it is important that the craft should be honest and excellent.

What is it that makes a piece of clay to be a thing of beauty? Not the material, for in itself it has no value. Not the technique, for no technique in itself is either good or bad. The Chinese philosopher, Laotse, expressed it well when he said: "Pots are made out of clay, but the hollow in them makes the essence of the pot." And this essence comes from that intangible something in the spirit of the potter which he is able to fuse into the shape of his work; which he imposes into all his knowledge of the throwing, the glazing, the firing, so that every piece from his hand is as much his own as his signature and his heartbeat. Only then will his pot be good—that is, alive. And the more well-developed as a human being the potter is, the better the pot; for there is no real beauty without character.

Marguerite Wildenhain's personal history reveals something of the long and arduous process through which the good craftsman must pass before earning the right to be called a "master." Beginning with a year and a half stint decorating porcelain in a German factory, she entered the Bauhaus at Weimar in 1919 as its first pottery student. Here she spent six years in apprenticeship and as a journeyman, completing the required work as the latter in Halle/Saale, where she subsequently received her Master's Degree in Ceramics. She has designed extensively for factory production, including that for the former State Manufacture in Berlin, and at Maasstricht, Holland. She and her husband, Frans Wildenhain, have worked together since their joint apprenticeship at the Bauhaus, and until temporarily separated by the war. They operated their own shop in Holland.

At present Marguerite Wildenhain maintains a workshop at Guerneville, California, where she specializes in hand-thrown high-fire stoneware. She is particularly known for her beautiful gray and brown glazes suggestive of the natural rocks and minerals which have come into being from the same materials as are used by the ceramist.